

THE GANDHARA SCULPTURES

By
JAS. BURGESS



BHARATIYA PUBLISHING HOUSE
VARANASI (INDIA) DELHI

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JAS. BURGESS,
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Indira Gandhi National
Centre for the Arts

1978

BHARATIYA PUBLISHING HOUSE
DELHI **VARANASI**

INDIA

S C E N E R Y
COSTUMES AND ARCHITECTURE,
chiefly on
THE WESTERN SIDE
OF
I N D I A,

by
CAPTAIN ROBERT MELVILLE GRINDLAY, M.R.A.S. &c.

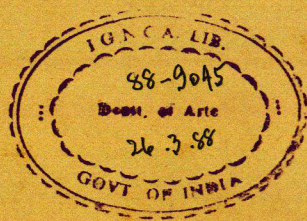


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INTRODUCTION.

THE subjects presented to the public in this work, form a small part of a collection of Sketches and Drawings, made in India by the author while in the service of the East India Company. The various appointments which he successively held, afforded him peculiar advantages in collecting materials; and he has been induced, by the partiality of his friends, to present them to the public, by whom (as they tend to illustrate a large portion of country hitherto undescribed), he trusts, they will be favourably received.

The author pledges himself to the fidelity of the representations, and he has spared neither labour nor expense in the execution of the work.

For some of the subjects he is indebted to the kindness of his friends, whose names are acknowledged on the respective plates.

LONDON, *April* 1826.

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We are assured, then, of not being far astray in taking the date of the Amarâvatî sculptures as a *terminus ad quem* in forming an estimate of the period when the Buddhist art of the North-West had fixed its traditions and widely extended its influence in the interior of India. Now on this essential point, recent discoveries must modify the basis admitted by Fergusson. He placed the construction of the two rails, successively formed round the primitive stûpa, in the 4th and in the 5th century.¹ The inscriptions found since force us to go at least 200 years further back.² And this mistake as to the date of the Amarâvatî sculptures is reflected in the date he has assigned to the Gandhâra monuments and sculptures.³ That alone to which his long experience would naturally give great authority,—the analogy of style that he recognised between these sculptures and the works of the Roman and even of the Byzantine decadence—loses much of its weight (Fergusson himself points this out) from the fact that the two series of monuments belong to very different surroundings, and that barbarism has not necessarily advanced at an even pace. On the contrary, it is natural to suppose that, so far from its place of origin, art ought to have declined much more rapidly. But, whatever may be the force of arguments from taste and sentiment, it may be readily admitted that all decadences tend to resemble one another and to become confounded in similar unskilfulness.

As to the introduction of little personages into the Corinthian capitals, there is nothing against the admission that this innovation belongs properly to the Hellenized East.⁴ The usage of representing Buddha under the *bodhi* tree would favour the idea of placing him under the foliage of the capitals.⁵ This arrangement, so frequent in these sculptures, applies to seated or standing figures of Buddha only. The coins, as already mentioned, prove the established tradition of the priestly type of Buddha and the use of the nimbus, from the first century.⁶

These data are too general to fix the dates of particular monuments. It is probable that the monasteries of the Kâbul valley were not all built at the same date. Imperfect as our knowledge still is of the sculptures that abound there, it is easy in the relatively limited number of available photographs to distinguish differences of execution that may correspond to differences of date. It is quite possible that the tradition of Gandhâra Buddhist architecture and sculpture may have continued in the North-West during a more or less lengthened period. One point, however, may be accepted—that the period of the fullest maturity and widest expansion of this art is previous to the second half of the second century;⁷—that at that period the evolution which it introduced into Bauddha iconography was accomplished and accepted. In default of positive proof it would be quite arbitrary to fix at any later date the principal monuments that have been preserved, especially those which seem most characteristic and appear relatively ancient. From the end of the first century the coinage rapidly deteriorates; and it is not credible that the sculptures in the same region followed an opposite course.

The two statues represented on Plate 3 do not contradict these inductions. In that of the female, the Western physiognomy is too marked to suggest a very late date. And in the figure of Buddha, the precision of execution, the effort at realistic exactness evident in spite of incorrectness, the skill with which several parts are treated, the subtlety of modelling in the right shoulder, and in the muscles attaching the arm to the breast,—all point to a period when solid traditions of technical knowledge were still preserved.⁸ This type of the penitent Bodhisattva is very rare, but we have one other example (Plate 4, fig. 1), from the British Museum,⁹ which is substantially a replica of the former. It has never held a recognised place in priestly iconography. The evident care with which it is treated in this example, and the effort at originality which it testifies to, connect it, with some probability, with the period when the conventional iconography of Buddha was shaping itself with comparative freedom before settling into fixed moulds—a period which can hardly have been later than the end of the first century.

We may hope that some day inscriptions will throw clearer light on this problem. The inscriptions hitherto found elsewhere in connexion with these sculptures, besides stray characters and single names of months, in the Kharoshthî character at Jamâlgarhî, Kharkai,¹⁰ Saddo and Sahri-Balol, are—(1) from Takht-i-Bahî, an inscription dated in the 26th year of Mahârâja Guduphara, in the year 103 of an undetermined era,¹¹ but probably about A.D. 45; (2) the Takshaîla inscription of the Satrap Liako Kusalako, dated in the 78th year of the great

¹ *Tree and Serp. Wor.*, pp. 178ff.

² Burgess, *Amarâvatî*, p. 11 *et passim*.

³ *Hist. Ind. Arch.*, pp. 177ff.;—noticed below.

⁴ *Ind. Monuments*, Part I., pls. 76-78, 109, and 111. Conf. Loftus, *Chaldaea and Susiana*, pl. at p. 225, and Rawlinson's *Sixth Orient Mon.*, p. 383.

⁵ Among the Sikri sculptures were several capitals of this type.—*Jour. As.*, u. s. p. 150.

⁶ Conf. Smith, *Jour. A. S. Beng.*, vol. lviii., p. 193; Cunningham, *Arch. Surv. Rep.*, vol. v. p. 7.

⁷ Senart, *Jour. As.*, ut sup., p. 150. Mr. Smith's opinion is that the best of the Jamâlgarhî and Miyân Khân sculptures may be dated a century earlier, or A.D. 250.—*Jour. A. S. Beng.*, u. s., pp. 170, 171.

⁸ We should here note the remarkable difference between the principal figure and the bas-relief decorating the pedestal, which is treated in quite a perfunctory way, being, doubtless, a conventional scene multiplied in numerous repetitions by inferior artists. This circumstance should be observed by those who may seek to establish the chronological order of the Gandhâra remains.

⁹ This formerly belonged to Mr Fergusson. Conf. *Petit Guide illustr. Mus. Guimet* (1897), p. 129.

¹⁰ Cunningham, *Archaeol. Survey Ind.*, vol. v., pp. 54, 63, pls. xii., xvi.

¹¹ *Jour. R. A. Soc.*, vol. vii. (1875), p. 376; Cunningham, *Arch. Surv. Ind.*, vol. ii. p. 60; v. p. 58; *Jour. As.*, 8me ser., tom. xv. p. 114; Gardner, *Coins of Greek and Scythic Kings*, p. xlv.

COSTUMES, SCENERY, &c.

SCENE IN BOMBAY.

THE scene represented in this plate is that part of the town of *Bombay* called "the Green," an irregular area, surrounded by various public buildings, and originally intended for the Garrison Parade; but occupied during the dry season by vast piles of cotton bales, marine stores, and various bulky articles of merchandise.*

The buildings in front are, the office of the Secretary to Government, and the house formerly of the second Member of Council, and subsequently used as the Court of Sudder Adaulut, or Supreme Court of Appeal of the East-India Company's judicial establishment.

The building on the right is the Theatre, where the amateur performances are frequently the source of great amusement to the society of *Bombay*.

The principal figure is intended to represent one of the chief opulent Parsee merchants; the figure next to him is a Hindoo merchant of the Bunneea tribe, or "Banyan," as it is corrupted; a word applied in the infancy of our connection with India to Hindoos generally: hence the "Banyan tree," held peculiarly sacred by the Hindoos, and "Banyan day," or abstinence from animal food, a distinguishing feature in their habits and religion.

The palankeen, and the mode of carrying it, are now too familiar to

* This refers to the state of *Bombay* when the view was taken in 1811.

require a particular description ; but it is attempted here to give an idea of its appearance and proportions, together with the various costumes of the Hamauls, or bearers.

These useful people are chiefly from the eastern parts of the Deckhun, and are called Commatties ; though there are a few occasionally from Hindoostan and the Bengal provinces, called from that circumstance "Per-deysee," or from another country.

A set of bearers consists generally of six ; four of whom carry the palan-keen, while the remaining two relieve alternately the front and rear : with this number they will go a shuffling pace at the rate of about four miles an hour, or much quicker if for a shorter distance. With twelve bearers they will travel from twenty-five to thirty-five miles a day.

On the Bengal Establishment, when particular dispatch is required, relays of bearers are stationed by orders communicated through the Post-Office department, by which means the journey is continued night and day without interruption, at the rate of nearly one hundred miles in the twenty-four hours, and for many successive days.

The female figures are persons of the lower class of Hindoos, who are employed in carrying burthens, and, with the unhired bearers and coolies, or porters, lie about the shady parts of the town like the Lazzaroni of *Naples*, as noisy, as deficient in personal cleanliness, and possessing the same predilection for inaction, as far as their necessities will permit them to indulge it.

which the school flourished, but he seems to incline to one prior at least to the fourth century. The agreement, therefore, between the two independent investigators is as close as might be expected from the data.

The central figure of most of these sculptures, as already pointed out, is the figure of the founder, Gautama Buddha or Sākya Muni. Separately—as an object of worship—or pictorially and in groups, both standing and seated, he appears as a finished type. The face, in the older and more ideal conceptions, shows features reminding us of classic forms; while on the more modern and more stereotyped pieces, the features are distinctly Hindu (compare plate 9, fig. 1, and plate 8, figs. 1, 2, &c.). The treatment of the drapery, in the earlier slabs, is quite classical and often very delicate, with, sometimes, quite an individual character; but on the later examples the different garments have become conventional, and are disposed in a decidedly un-Indian fashion.¹ Certain examples where the nimbus (*bhāmaṇḍala*) is wanting, may go back to more ancient types, while it is found in all the more artistically executed types,² as in plates 7, fig. 2; 8, figs. 1–3; 9, fig. 1; &c.

Plate 4, fig. 1. has already been referred to; it represents a small sculpture, now in the British Museum, about 7 inches high by 7½ broad, and believed to be from Jamālgarhī. The figure of the emaciated Gautama is a replica of that already described from Sikri; but here he is attended by four personages. The legend tells how the Bodhisattva appealed to Deva, a Brahman from near Kapilavastu, to supply him with sufficient millet for a daily meal, which was promised. After six years “his skin became wrinkled and his body attenuated and his eyes hollow as an old man’s; whilst his limbs were unable to support him as he moved.” But, during the six years penance which the Bodhisattva endured, Mārārāja Pisuna³ had set himself to follow step by step and tempt him to some sin, but found no opportunity. He now advises him to give up the quest, but in vain.⁴ Gautama then appealed to Deva for better food, and the latter reported the desire to Sena, a village head-man, whose two daughters Nandā and Nandābalā⁵ prepared for him some rich milk soup with honey, by which he was revived, and afterwards set himself to obtain *bodhi* or enlightenment. Sujātā, or Nandā, on the Bodhisattva’s right, asks him to accept the food, and Balā appears behind on his left. The man in front of her may be either her father Sena (or Nandika), or the Brahman Deva.

Now in these sculptures Māra the tempter is supposed to be recognised by the *vajra* or thunderbolt in his hand, a symbol of a superhuman being, with bushy beard and abundant hair, and by these he is characterised in every representation, while he is frequently also partly nude. The representations vary somewhat, and in what are perhaps the more modern sculptures he supports the *vajra* on his hand, instead of grasping it by the middle. This figure has also been mistaken for Devadatta, the cousin and enemy of Buddha;⁶ but Devadatta appears under a distinctly different form in certain scenes in which he was concerned (Plate 14, figs. 1 and 2), while Māra Pāpiyān may appear in all scenes as the ever-present tempter. (See Plate 10, fig. 2; pl. 11, fig. 2; pl. 13, fig. 5; pl. 14, figs. 1, 2; &c.) But in later Bauddha mythology it is Vajrapāṇi that holds the diamond *vajra*. He is described under various aspects, such as being the Hindu god Indra, who in a former *jātaka*, as the son of a Chakravartin, or universal ruler, took a vow to defend Buddhism, and was re-born as king of the Yakshas. In this capacity he holds the *vajra* ready to crush every enemy of Buddhism. Vajrapāṇi, or Vajradhara, is also identified with Mañjuśrī, and is besides a popular divinity among the followers of the Yogāchārya or Tantra school of Nepal and China, as the terror of all enemies of the Buddhists, and is especially worshipped in exorcisms.⁷ Grünwedel thinks the conception of Māra was abandoned in later Buddhist art, and as soon as the ancient art-forms died out, the figure of Māra reverted to the general type of the gods as a class. It was then sought to explain the appearance in the early Gandhāra sculptures, of a god appearing near Buddha’s person bearing a thunderbolt, and thus, he thinks, originated the Bodhisattva Vajrapāṇi.⁸ The appearance of this personage in these sculptures, however, hardly ever seems distinctly inimical, and it calls for consideration whether it is not as a symbol of secular or divine power that he appears so frequently and suits as well the character of a defender as of an implacable enemy.

It is well known that there are curious resemblances between Bauddha legends and Christian traditions, and, whether the apostle Thomas really preached in the realm of Gudopharna or no, there can be little doubt that Apocryphal gospels such as those of the Nativity, of Nicodemus, &c., reached India, through Persia, in the early half of the third century, and influenced the legends and, perhaps, even the iconography of Buddhism.⁹ Incidents in the accounts of the Nativity, Temptation, &c., present analogies.

¹ Conf. Grünwedel, *Buddhistische Kunst in Indien* (1893), p. 82.

² E.g., *Ind. Monuments*, plates 71, and 122, also 112, 127, and 129, fig. 3.

³ Mārārāja is variously named Namuchi, Vasavarti, Kāmadhātūrāja, Krishna, Pāpiyān, &c., and is represented as the lord of pleasure, sin and lust,—the tempter, the evil principle, inherent sin. Māra, in Bauddha mythology, is one of the three great archangels presiding over the world of sense,—Sakra (or Indra) and Mahābrahma being the other two; but while they interfere in human affairs for good, he does so only for evil.

⁴ Foucaux, *Lalita Vistara*, chh. 17, 18; Beal’s *Romantic Legend*, p. 189.

⁵ The *Lalita Vistara*, u.s., p. 228, speaks of ten daughters, of whom Sujātā is the more prominent. They are also called Ānandā and Balā, and their father Nandika. The Singalese have Sujātā and Purnmā.

⁶ Anderson’s *Catal. Archaeol. Coll. Ind. Museum*, Pt. I., pp. 206, 207, 208 ff.

⁷ See *The Bauddha Rock-Temples of Ajanta, their paintings, &c.*, p. 102, fig. 24. Both Fah-lian and Hiwen Tsang mention that, near the place where Gautama died, “the hero that bears the diamond sceptre” threw down the golden mace, or fell to the earth.—Beal’s *Si-yu-ki*, vol. ii, p. 36; M. Stanislas Julien, *Mem. sur les Cont. Occid.*, tom. i, p. 340.

⁸ Grünwedel, *Buddhistische Kunst*, p. 88.

⁹ Conf. Grünwedel, *ut sup.*, pp. 771; *Indian Antiquary*, vol. viii, pp. 249ff.; &c.

APPROACH OF THE MONSOON,

BOMBAY HARBOUR.

THE periodical rains which prevail on the western side of India during the months of June, July, and August, have obtained the name of "Monsoon," from a corruption of the Persian word *Moossum*, or "season" of rain.

The approach of this refreshing change is indicated by vast masses of clouds, which, for many days previous to the bursting of the Monsoon, collect over the Ghauts or Marhatta mountains, assuming an awful and threatening appearance.

After a period of nearly eight months of almost total absence of rain,* it descends with a violence unknown beyond the tropics, producing an effect upon the vegetable world which has the appearance of magic; the surface of the earth, which during the preceding four months, has presented a barren, burnt-up appearance, assumes, in the short space of three or four days, the most brilliant verdure.

This plate represents the appearance of the approaching Monsoon, with the town and harbour of *Bombay*, from a part of Malabar Hill, near the building in which are deposited the dead of the Parsee tribe, a remnant of the fire-worshippers still existing on the western side of India.

These disciples of ZOROASTER† are as much distinguished from the native population of India by their personal traits, as by their religious rites and observances, and form an important portion of the population of *Bombay* and *Surat*. Some of the most opulent and respectable of the native merchants are of this sect. The dead bodies of the Parsees, instead of being consumed by fire according to the custom of the Hindoos, or interred agreeably to the practice of the Mahometans, are conveyed to these

* FORBES'S *Oriental Memoirs*, vol. I. chap. ii.

† *Ibid.* vol. I. chap. vi.

cemeteries, distant from any inhabited spot, and exposed on iron gratings, where vultures, kites, and other carnivorous birds soon devour them.

A description of this extraordinary people is evidently beyond the sphere of a mere picturesque work, but a more detailed account is to be found in Mr. FORBES'S *Oriental Memoirs*. Much, however, yet remains to be investigated of the peculiarities of a race which appears to have retained its primitive institutions through the lapse of so many ages, and in a state of perpetual exile from its original country. The European world has already been interested in the name of "Fire-worshipper" by that beautiful and truly Oriental work, *Lalla Rookh*.

Upon the whole, the rainy season may be considered as the most agreeable in this part of India, affording many intervals between the falls, in which the freshness of the air and the luxuriance of the vegetation combine the charms of European and tropical climates. It is, however, succeeded by a period highly prejudicial to health, when the decomposition of vegetable and animal matter, under the powerful influence of the sun in October, yields the most noxious and pestilential exhalations, producing fever and ague, and all their long train of debilitating consequences.

—may have led to the identification of the Bodhisattvas of these sects with the representations of the great Arya-śrāvakas, or foremost disciples. Hence the figures of Śāriputra and Maudgalyāyana, of Kāśyapa and Anandā, would readily come to be identified with such popular Bodhisattvas as Maitreya, Avalokiteśvara, Mañjuśrī, &c.

The lower portion of this sculpture presents a close resemblance to that on the relief of the emaciated ascetic (Plate 3, fig. 1), and may possibly represent the lamp in the shrine, with two worshippers—or the donors of the sculpture, and so may be regarded as Śālikas,¹ or attendant worshippers. The type of this whole sculpture was the pattern in at least all the later Cave Temples, as at Nāsik, Kaṇheri, Ajantā, Aurangābād, &c.,—the supporters of the Buddha gradually assuming the attributes of Avalokiteśvara and Mañjuśrī. Previous to the introduction of images of the Buddha—when the symbols of the Bodhi tree, the chaitya, the *pādukā*, &c., were employed, they were always represented as attended or worshipped by figures of kings, Nāga-rājas, and the like, usually standing on either side; when, therefore, the human figure of the Teacher came to be in vogue,² usage required the attendance of such supporters.

Among the figures found at Sikri is one of Buddha, apparently in the act of teaching (Plate 8, fig. 3), seated on a plain seat, with a cloth falling down in front. In this example, his robe comes close up about the neck; with the left hand he grasps a portion of it, and the right is lifted in the attitude of blessing, or of teaching (*abhaya mūdra*).³ The *ūrṇa* or frontal mark on this figure appears as if it had been added after the face was about finished.

With this we may compare another very similar image, in the British Museum (Plate 9, fig. 1). It is about 36 inches in height, and in fine preservation. It differs from the preceding in the long half-closed eyes and in the position of the hands—the open right hand just touching the joined forefinger and thumb of the left.⁴ The seat has a cushion laid upon it, and the drapery comes from under this and hangs down in front. But in the centre is represented a small figure, squatted Buddha-fashion, with a high turban, his hands in his lap, and attended by four figures—one kneeling in worship and one standing on each side.

The ideal Buddha of the Gandhāra sculptures, as Grünwedel remarks,⁵ forms a contrast to the supposed older Indian type from which they are derived. The attitudes required by tradition, the more important of the physical characteristics established by superstition, though latent in the Gandhāra sculptures, are faithfully represented. In true Greek style, the ugly appearance of the prominence on the skull (*ushnīṣhā*) is concealed by a cluster of locks of hair; the closely cropped hair required by tradition is replaced, often incorrectly, by an abundance of locks. The Apollo-type of the Alexandrine period, which was used as a basis for the Buddha head, had effected this change. But in the fact that the purely Indian attitudes are preserved, and that the protuberance on the skull is hidden by the *krobylos*, there is evidence that figures of Buddha existed before the Gandhāra sculptures.

In the transplanting of the Apollo-ideal, two things may have influenced the Greeks, or whoever effected the first transference. First, the character of the Greek god, as a nature god (Helios), and also as leader of the Muses. In both these he found a counterpart: Buddha's epithets had come into accordance with the old Indian nature-worship, chiefly those of a light or sun-god,—so much so, that in Europe it has been attempted to disprove his historical character and make a sun-god of him. His rôle, as teacher, physician of souls and healer, justified the other phase. Nor is it to be overlooked that the district in which this transference occurred, had belonged, before the introduction of Buddhism, to the light worship of Zoroaster. It is known, too, that wherever the Greeks came upon the light and sun gods of barbarians, Apollo types were evoked.

The sculptures of the Gandhāra monasteries have had a lengthy development, not as yet, precisely determined. But, in the Buddha types, it is apparent that, along with an idealistic tendency,—which is doubtless the older, as it preserves the more purely Greek type,—there is a realistic and more modern one. To the idealistic tendency belong heads of Buddha with youthful Apollonic features, feeble and fleshy, with softly smiling mouth, the eyes half-shut, finely moulded nose, and elegantly arranged hair.⁶ One from Takht-i-Bahi⁷ even shows the coquettish locks before the ear, which was the fashion at Athens in the time of Alexander's successors. Along with this idealistic head of purely Greek conformation are found others of Indian type,⁸ in which the hair is rough and treated in the orthodox way. A step further, and there follows the type of the Buddha head as presented in the relief (Plate 8, fig. 2).⁹ In the main characteristics and, indeed, throughout, it preserves the old idealized

¹ *Arch. Su. W. Ind.*, vol. iv, p. 47, and pl. xxxvii, fig. 1.

² The "period of the first law" lasts 500 years from Śākya Muni's death. The second era is called "the law of figures or images," and lasts 1000 years; and the third epoch, or "last law" should last 3000 years.—Des Guignes, *Mém. de l'Acad. des Insc.*, tom. xl. p. 201; Beal's *Romantic Legend*, p. 9.

³ With this compare one of the figures in Berlin Museum, from Takht-i-Bahi: *Ind. Monuments*, pl. 72.

⁴ Conf. three pieces in the Berlin Museum, from Takht-i-Bahi: *Ind. Monts.*, pl. 75, figs. 2, 3 and 4.

⁵ *Buddhistische Kunst*, pp. 123f.

⁶ As in the figure under remark, and in pl. 18, fig. 5, and those referred to: *Ind. Monts.*, pl. 75.

⁷ *Ind. Monts.*, pl. 72.

⁸ *Ind. Monts.*, pl. 75, fig. 2.

⁹ And relief from Muhammad Nari: *Ind. Monts.* p. 112, or Cole's *Græco-Bactrian Sculp.*, pl. 1.

THE SHAKING MINARETS.

AT AHMEDABAD.

FROM the splendid architectural remains in the city and environs of *Ahmedabad*, it would appear that the Mahometan kingdom of Guzerat had arrived at the summit of its grandeur under the reign of Sultan AHMED, who founded and gave his name to that city A.D. 1426.

The number of mosques, and other religious buildings of stone, ornamented with the most elaborate sculpture, proves the high state of the arts existing at that period; though they are evidently copied from the remains of Hindoo architecture of very remote antiquity, which are to be found throughout the province, and were, no doubt, chiefly executed by artificers of that religion, omitting only the figures of their deities, or representations of any living creature, which are expressly forbidden by the laws of MAHOMED.

The building represented in this plate is the great Mosque* erected in the centre of the city by the sultan himself, whose remains, with those of his family, are deposited in a splendid mausoleum within the same inclosure. The tombs are still covered with rich tissues of silk and gold, surrounded by lamps continually burning, and guarded by Mahometans of the religious orders, aided by innumerable devotees of the fairer sex, of various ages, who are very importunate in their solicitations for the contributions of visitors towards their support.

But the most remarkable circumstance attached to this building is the vibration which is produced in the minarets, or towers, rising from the centre of the building,† by a slight exertion of force at the arch in the upper gallery. Many theories have been suggested to account for this, but they

* FORBES'S *Oriental Memoirs*, vol. III. chap. xxx. p. 124.

† Since much injured by an earthquake.

all fail in affording a satisfactory explanation of this architectural phenomenon; which is still further involved in doubt by the circumstance of one minaret partaking of the motion of the other, although there is no perceptible agitation of the part connecting the two on the roof of the building.

The following extract from the Journal of the late Colonel MONIER WILLIAMS, Surveyor-General, gives the result of his personal observations on this subject:

"31st May, 1809. We found, on examination to-day, that the minarets of the Jumma Musjeed shook just as much, or even more, than any of the others, and that one communicated the motion to the other fully to as great a degree as those of the Beebee Sahibs. Indeed, we tried the experiment upon every perfect pair of stone minarets within and about the town, to-day, and the effect was just the same with them all.

"As the motion that one of the minarets receives from the shaking of the other might be supposed to be communicated to the whole intermediate building, I lay down on the terraced roof, equidistant between the two minarets, while people above were shaking them; but I was not sensible of the smallest motion or agitation whatever in the building under me."

Jñānagupta, a native of Gandhāra, in A.D. 587. Megha, the disciple of Ratna (*i.e.*, of Maitreya Bodhisattva in a previous birth), obtains from Bhadrā, a water-girl, some stalks of the Utpala flower, or blue lotus, she has secured to present to Dīpankara; these he throws into the air over the Buddha's head, and then places his deer-skin covering in a muddy place, unrolling his long hair for Dīpankara to pass over, and so obtains his wish that in a future age he shall be Sākya Muni, and in intermediate births Bhadrā shall be his wife. Megha then ascended into the air and did reverence to the Buddha.¹ In the two sculptures we have most of the details: the gods look down from a balcony, throwing flowers; Bhadrā has her water-jar and flowers; Megha presents the flowers and lays down his hair on the ground; appears in the air doing reverence; and, in the first, an armed follower stands behind Dīpankara, while in the second figure Sakra (or Māra) and a monk follow him. The way in which the different stages of the story are indicated here may help us to understand other pictured scenes. Fig. 3 may perhaps represent Siddhārtha or Gautama at the tournament, shooting with the bow of his grandfather Sinhahānu, which no other Sākya could even bend.² The legend was a favourite subject of representation, and appears among the Ajantā frescoes and in the Bara Būḍar sculptures.

One of the favourite scenes in these sculptures, as well as at Amarāvātī, is Gautama's renunciation of home life to become an ascetic. Plate 12, fig. 1, and pl. 13, fig. 2, are portions of such representations, both in Lahor Museum,—the first, from Jamālgarhī, being one of the most complete we have of two stages of the story.³ It is also specially interesting from its architectural forms, in which we find such a mixture of styles, the alcoves panelled on the roofs in the later Græco-Roman style, the pillars with Persepolitan capitals and Indian bases, the Buddhist rail pattern of frieze, and ornate Roman torus. The upper portion of the sculpture shows Gautama reclining on a couch, attended by women, one of whom sits on the front of the couch with her feet on a stool (*pādapīṭha*), and one behind seems to fan him, and girls are performing on musical instruments, while two dancing girls (*kañchukinī*)—one on each side—beyond the pillars, shew their performances. The lower half of the slab presents Gautama seated on the front of Yaśodharā's couch, contemplating the sleeping musicians. He then felt more disgusted with the vanities of life, and determined to accomplish the renunciation (*abhinishkramaṇa*). Behind the couch are two spirits, one in the form of an old man, possibly Dharmachārin, who made all the sleepers contort themselves, or Lalitavyūha, who prevented all sounds from being heard. To the right and left, in niches or corridors, are armed Yavanānīs, or Ionian female guards. Above, from a balcony, the gods look down: Sūrya to the left and Chandra to the right of a bull,—that is, the sign Taurus (*Tāvuri* or *Vaisākha*). It was on Tuesday, at the full moon of Vaisākha in the Nakshatra or asterism of Viśākha, that the legends say Gautama was born, and this representation would agree with that date.⁴ But the conception and renunciation are both placed at the full moon of Ashāḍha (June-July) in the Nakshatra Uttara-Ashāḍha.⁵ When the new moon or the sun is in Uttara-āshāḍha, at the full, she might be, as the legend says, in Pūshya, "the king of stars"; but then the sun would be in Cancer (*Karka*) and not in Taurus. The two figures, left of the sun and to the right of the moon, may be regarded as representing other supernal beings who are pressed into the legends; they have not the nimbus.

The third scene which usually accompanies the preceding is partially represented on the fragment (Plate 13, fig. 2).⁶ After looking at the sleeping women and his wife Yośodharā and child Rāhula, Gautama summoned his groom Chhaṇḍaka (or Channa) to bring his horse Kaṇṭhaka, which he mounted, and bidding Channa hold on by its tail, he rode away. The city gate was opened by the power of the guardian deity. At that moment, some accounts say, Māra appeared and tried to tempt him with the dignity of universal sovereignty, but he resisted, and Māra thereafter followed him, as a shadow the body, watching for his opportunity. Another version represents Chhaṇḍaka as trying to dissuade him from his purpose.⁷ The sculpture has once presented Gautama riding forth. The feet of the horse are upborne by a female figure rising out of the earth. The legends say four Yakshas accompanying him held up the Kaṇṭhaka's feet so that he should noiselessly escape. This is a usual representation at Amarāvātī and also here; another version is that the earth-goddess Mahāprithvī (Mahāpāṭhavī) supported the horse, as in this sculpture, on her shoulders.⁸ The other figures are much injured, but probably were intended to represent the gods who interested themselves to effect his escape. A portion of another copy of this subject is found on the lower part of fig. 1 on Plate 19.

¹ *Jour. R. As. Soc.*, vol. vi (1873), pp. 385f. The Southern version of the story is given in Rhys David's *Buddhist Birth-Stories*, pp. 8-28. The future Gautama is there called Sumedha. The same story is represented in the Kanheri Caves.—*Arch. Sur. W. Ind.*, vol. iv, p. 66. For other examples, see *Ind. Monts.*, pl. 101 (two reliefs); pl. 114, 6; pls. 140 and 147.

² Beal's *Romantic Legend*, pp. 89-90; Foucaux, *Lal. Vist.*, pp. 139, 140, &c.

³ *Ind. Monuments*, pl. 127; *Jour. R. I. Brit. Arch.*, vol. i (1894), p. 150. Another relief at Lahor presents the second and third stages; see *Ind. Monuments*, pl. 129, 3; conf. also, pl. 80 (two reliefs), and pl. 130, 1; also *Arch. Sur. S. India—Amaravati*, pp. 80, 81.

⁴ Spence Hardy, *Man. Bud.*, p. 149. The *Lal. Vist.* in one place (pp. 54, 55) places the conception at the full moon of Vaisākha, the moon being in Pushya—which is impossible—these asterisms being distant only about 100°, Pushya would rise about midnight.

⁵ Spence Hardy, *Man. Bud.*, pp. 144, 163; *Lal. Vist.*, pp. 26, 74, 185, 193; Kern, *Man. Ind. Bud.*, p. 13.

⁶ Conf. *Ind. Monts.*, pls. 80; 129, fig. 3; and 130, fig. 1.

⁷ *Lal. Vist.*, pp. 186f; A. C. Warren's *Buddhism in Transl.*, pp. 61f.

⁸ *Sac. Bks. of the East*, vol. xix, pp. 57, 58; Fergusson, *Tree and Serp. Wor.*, pl. lix; and Rhys David's *Birth Stories*, p. 84; conf. also *Ind. Monts.*, pl. 129, fig. 3.

ANCIENT TEMPLE AT HULWUD.

THE peninsula of Guzerat has been justly described by Major Tod * as "an ample field" where "much yet remains to reward patience and industry; for there is not a more fertile and less explored domain for the antiquary, or for the exercise of the pencil, both in architectural and natural scenery, than within the shores of peninsular Saurashtra."

It is the scene of the chief exploits, and finally of the death, of Krishna, the Indian Apollo; and still contains architectural remains of the highest antiquity, and of extraordinary richness and beauty.

Every hill is consecrated by some mythological event, and every stream has its poetical name and classical fiction.

Like the ancients, they adorn the approach to their cities with monumental buildings, from the splendid pillared dome of the chieftain, to the simple slab of the vassal, on which is sculptured the figure, on a horse or camel, or on foot, according to the circumstance under which the deceased met his fate. Intermingled with these warlike memorials, are the more affecting records of devotion in the widows who have immolated themselves on the funeral piles of their lords, distinguished by a sculptured female arm, ornamented with bracelets and armlets; and the number of this latter description proves the great and extensive prevalence of a practice which all the humane efforts of the British government have hitherto failed to suppress.

The subject of this plate is a very ancient Temple at *Hulwud*, in the northern part of Kattyawar, dedicated to MAHADEO, the third person of the Hindoo Triad, under his attribute of Regenerator.

* Vide his paper upon Greek, Parthian, and Hindoo Medals.—*Transactions of the Royal Asiatic Society*, vol. I. part II. xx. p. 342.

From the continual irruptions of predatory tribes, many of these venerable shrines, which are situated without the walled towns, have been desecrated ; and though the interior cella is still held in some degree of respect, the outer parts of the temple often serve as shelter to the traveller.

The mass of masonry in the fore-ground represents a well, to which the female is descending by a flight of steps.

These subterraneous reservoirs present, throughout Guzerat, some of the most splendid specimens of architecture, combining utility with unbounded richness of sculpture,* and containing, in many instances, chambers and galleries for retreat during the oppressive heat of mid-day.

Some of these buildings are said to have cost very large sums, equal to eighty or ninety thousand pounds sterling.†

* FORBES'S *Oriental Memoirs*, vol. III. chap. xxx. p. 140.

† A Marhatta general assured me this reservoir cost 15 lacs of rupees (then), 180,000*l.* sterling ; which is not improbable, when it is known that in the Guzerat province, in the space of several hundred square miles together, not a stone is to be met with.—*Ibid.* vol. II. chap. xviii. p. 103.

Plate 4, fig. 4, and Plate 18, fig. 4, represent two fragments of plinths, now in Lahor Museum. The first appears to present some Jātaka scene, but is a good deal abraded; the second is in better preservation, and shews the carrying of a flower roll, such as we find on Buddhist railings at Amarāvati, &c. Here, over the depressions of the roll, between the successive bearers appear winged angels; and the ends of the ribbons with which the roll is tied at short intervals hang down loose. The terminal ornament, the cherubs or angels, and the whole style of the arrangement is markedly classical.

The two fragments (Plate 18, figs. 5 and 6) are from Miyan Khân, the first being the greater part of an image of Buddha standing, in the style so frequent among these remains, and the second, perhaps of early date, represents the adoration of the *dharmachakra* over the *trisula* of somewhat unusual type, surmounting a flower. The two pieces (fig. 7) on the same plate have been terminals of a frieze, carved with figures riding on lions. These appear to be of very early date, and remind us of the earliest of the Amarāvati sculptures (*Sur. S. Ind.—Amarāvati*, &c., pl. xxviii, 6; pls. xxix, xxx, and xxxi, 1-4).

On Plate 19, fig. 1, is part of a much-injured relief in Lahor Museum. The lower tier has represented the escape of Sākya Simha from his home, accompanied by the gods, &c. In the middle row, to the left, his horse Kantaka is led out by Chhaṇḍaka, and to the right is a Yavanânî armed with a spear. The figure in the middle may be Sākya Simha ready to start. The upper row may be an indication of the scene of the preceding evening.

Figure 2 is a small slab in the British Museum, perhaps part of the facing of a small stūpa. To the right is a fragment of the usual death scene of the Buddha, and to the left is the adoration of a relic chaitya by two figures on the right and left. The chaitya has a multiple spire or *chhatra* over it, and the whole is coarsely carved.

The next (fig. 3) found at Sanghāo,¹ is one of an interesting series. The resemblance to the Rape of Ganymede² by Leochares (B.C. 350) will at once strike the observer. The Buddha drama of *Nāgânanda* will also occur to the mind in connexion with the representation. But in the *Jātakas* there are two or three that speak of the Garuḍa king carrying off a beautiful queen from her husband.³ The great bird is the Garuḍa, Suparṇa, Garutmant or Tārکشya, with the golden wings, the enemy and destroyer of Nāgas or snake race, and it seems here as if he had taken hold of a Nāginî by the neck of the serpent, whose hood usually appears over the head of a Nāga, and is carrying her off, his talons holding her by the waist.⁴

Fig. 4 is a pretty characteristic example of a Persepolitan pillar, placed in half relief in a niche.

Plates 20 and 21 are reproductions of plates 5 and 7 in Cole's *Græco-Bactrian Sculptures*, presenting some fragments from the Sanghāo and Nathu monasteries in the north of the Yūsufzai district. Pl. 20, fig. 1, represents the front of a chapel used decoratively. Under the arch appears Buddha and others—perhaps Brahmā and Sataketu or Sakra, at the head of the lapis lazuli staircase, by which he descended to Sāmkaśya from the Tushita heavens,—where the legends say he passed the seventeenth summer of his ministry, teaching his mother and the gods.⁵ Perhaps the figure at the foot is the bhikṣhunî Utpalavarṇā. The middle sculpture represents the worship of Buddha's turban; and below is the adoration of Buddha himself.

On fig. 2, a Bodhisattva or prince is represented on a *Simhāsana*, or lion throne; fig. 4, from Nathu, is almost a replica of the upper part of Plate 19, fig. 1; and fig. 5 should be compared with Plate 18, fig. 1.

Plate 21, fig. 1, has been described as a head of Siddhārtha as prince. This is hardly supported. It is more probably the head of a Bodhisattva, with the nimbus, round which is an edging of flowers in which were two small worshipping figures. The necklace has a clasp with animal heads; and the half-closed eyes, as in other figures, seem to belong to a particular epoch in the art. Fig. 2 presents two fragments of one of those *encarpha* or floral rail-patterns that are so common; and figs. 3 and 5 are two pilasters carved in front, and 4, a fragment representing a female looking on a mirror and other figures.

Plate 22, fig. 1, is part of a frieze in Lahor Museum. The left-hand portion seems to be the presentation of a deer to a Buddha, behind whom stands the *vajra*-bearer. The next compartment represents the departure of Sākya Simha from his home, and underneath the horse's feet two *devatas* are represented more distinctly than in most of the other examples (see Pl. 10, fig. 2). Fig. 2 is another relief from Nathu, similar to that on Pl. 20, fig. 1, but representing the horse-shoe arch, with two sculptures in it, the extreme figures in the upper part being Nāgas.

Fig. 3 is a broken figure in Lahor Museum, of a female sitting on a lion, playing on a three-stringed lute. Prof. Grünwedel thinks this can only be intended for Sarasvatî, the goddess of music, while it remains enigmatical.

¹ *Ind. Monuments*, pl. 113.

² Visconti, *Mus. Pio-Clement.*, vol. iii, p. 49; Müller, *Denkmäler d. alten Kunst*, vol. i, pl. 36; Zanetti, *Statue*, vol. ii, pl. 7; Stuart's *Athens*, vol. iii, pls. 2 and 9; Lübke's *Hist. of Sculp.*, vol. i, p. 187.

³ *The Jātaka*, ed. Cowell, vol. iii, No. 327—*Kakati Jātaka*, No. 360—*Sussandi Jātaka*, and No. 536, *Kunala Jātaka*. The *Nāgânanda* has been translated into French by A. Bergaigne, and into English by Boyd.

⁴ Conf. Grünwedel, *Buddh. Kunst.*, ss. 96f.

⁵ Bigandet's *Life*, vol. i, pp. 223ff; Rockhill, *Life*, pp. 81f; S. Hardy, *Manual*, pp. 308f; Beal, *Si-yu-ki*, vol. i, pp. 202-4; conf. Fergusson, *Tree and Serpent Worship*, pl. 27; Schiefner's *Tibetan Tales*, p. 215.

THE RAJAH OF CUTCH

AND HIS VASSALS.

THE military establishments of the princes of India are composed of various bands, led by their feudatory* vassals, who, in most instances, hold their possessions on the tenure of military service; whence arises that motley combination of costume and equipment so little consonant with European notions of martial parade, but presenting, perhaps, as ample materials for picturesque effect. It is not in their appearance only that these rude warriors bear so strong a resemblance to the Border chiefs and their clans, so vividly depicted by the classic pen of Sir WALTER SCOTT; their martial bearing and general habits, their feuds and forays, their devotion to their chiefs, and the examples of individual heroism, might afford a fertile theme for such a minstrel: nor is the local scenery deficient in those points of grandeur and wildness, which harmonize so well with such objects and events.

The western peninsula of Guzerat, commonly designated by the general name of Kattyawar, or classically Saurashtra, and the province of Cutch, at the mouth of the Indus, are unequally divided amongst chieftains of various power and resource, acknowledging a tributary submission to the Guikwar, or Rajah of Baroda, but existing in a constant state of contention and warfare amongst themselves.

Many of the chieftains who have more valuable and productive possessions, entertain, in addition to these feudatory vassals, bands of Arab soldiery from Muscat and the province of Hydramote, who, not unfre-

* Much curious and authentic information on the subject of the Rajpoots and their feudal system will, it is understood, be shortly given to the public in a work, now in the press, from the pen of Major Ton.

quently, place the persons of their employers in jeopardy, and usurp their authority; and instances often occur of the aid of British troops being required to subdue these *Oriental Swiss*, and liberate a chieftain from their lawless controul.

The Rajah of Cutch, represented in this plate, is the head of a tribe of Jarrejah Rajpoots, called the Bhyaud, or Brotherhood, amongst whom is chiefly prevalent the inhuman practice of infanticide; a custom against which have been incessantly directed (it is feared with little avail,) the strenuous efforts of Colonel WALKER and Major CARNAC, the successive British Residents at the court of Baroda.

The spear is the most distinguished offensive weapon in use amongst these tribes, though most of them wear a sword and shield: the matchlock is more general amongst the inferiors and foot-soldiers.

Many sorts of defensive armour are still in use, particularly the chain armour represented in the plate. Some of them cover their persons entirely, having a circular helmet with a chain visor, which, in action, is dropped over the face: the horses also are occasionally seen equipped in a cumbrous defence, ornamented, in a grotesque manner, with beads and bear-skin, and sometimes the representation of an elephant's head, intended evidently to scare the horses of their opponents.

Decease, the departure to Nirvâṇa of the great Teacher between the two Sâla trees near Kuśinagara (fig. 1). Among the photographs also (but apparently not in the Museum) is another representation of the same scene,



Fig. 2. MAHĀPARINIRVĀṆA.

the individuals thus represented. We read of Subhadra, the Brāhman heretic (possibly a follower of the Tīrthakas²) being converted by the dying Buddha and immediately entering Nirvāṇa; of the visit of the Malla chiefs of Kusinārā; of Aniruddha and Upāvana; and of Kaśyapa's arrival and worship of the sage's feet.³ Possibly these might be identified on the first of the reliefs. The Vajra-bearer, in two of the sculptures, is depicted as Fah-hian (ch. xxiv.) and Hiuen Tshang (Bk. vi.) describe "the hero bearing the diamond *vajra*, falling fainting on the earth," or "throwing down his golden mace." When Gautama returned as Tathāgata to visit his father, we are told "the eight Vajrapāṇis⁴ surrounded him as an escort; the divine Sakra with a multitude of Devas belonging to the Kāma-loka world took their place on the left hand; Brahma-rāja with the Devas of Rūpa-loka accompanied him on the right."

Like the Jainas, the Buddhists interwove the gods of the Brahmanic pantheon into their legends: Sakra, or Indra, for example, is about equally prominent with both these sects. Among the Hinayāna schools of Buddhism, who know little or nothing of Bodhisattvas, these *devas* retained their old names; among the Mahāyāna sects they were largely merged into a new pantheon with new epithets. Sakra ("the mighty") the Aryan god of the atmosphere and king of the minor gods,—like Jupiter Fulgurator,—had for his symbol the thunderbolt—*fulmen* or *vajra*.

It may be, as Professor Grünwedel says, that this *vajra* belonged to all the gods, but it is never met with in any of their images, and, in the absence of such evidence, we are not justified in ascribing it to Māra or anyone except Sakra. Thus the three scenes on the right hand pillar of the east gateway at Sāncī may—quite as well as the figure on the *torana*—⁵ represent Indra as king in the Kāma-loka or Kāmadhātu region—the world of beings subject to

evidently by a very different artist, and surely of a different period (fig. 2). Further, among the recent acquisitions of the British Museum, we have a third and still different sculpture of this same oft-repeated scene (fig. 3).¹ They all differ in details, but there are permanent features that must have been regarded as essential. The first is on a slab measuring about 2 feet 4 inches long by 1 foot 4 inches high, and is in every way the most artistic piece of work as well as the most elaborate in detail. But in all three we have (1) the small figure of an ascetic seated in front of the couch on which the dying Sākya Muni lies; (2) the Vajra bearer; (3) a stark naked figure close by; (4) the two Sâla trees between which the couch was placed, and usually with the Tree Spirits (female) rising from the foliage and adoring the Teacher; (5) a water bottle (in two of them) hung from a sort of low tripod in front of the bed; and (6) a stool or step for the couch. To these we might also add, as among the usual accessories, (7) the attendants or witnesses of the scene who stand behind the bed, and (8) a fully robed figure with a rod or baton standing at, or near, the feet of the dying ascetic.

Careful study may yet determine who are intended by each of

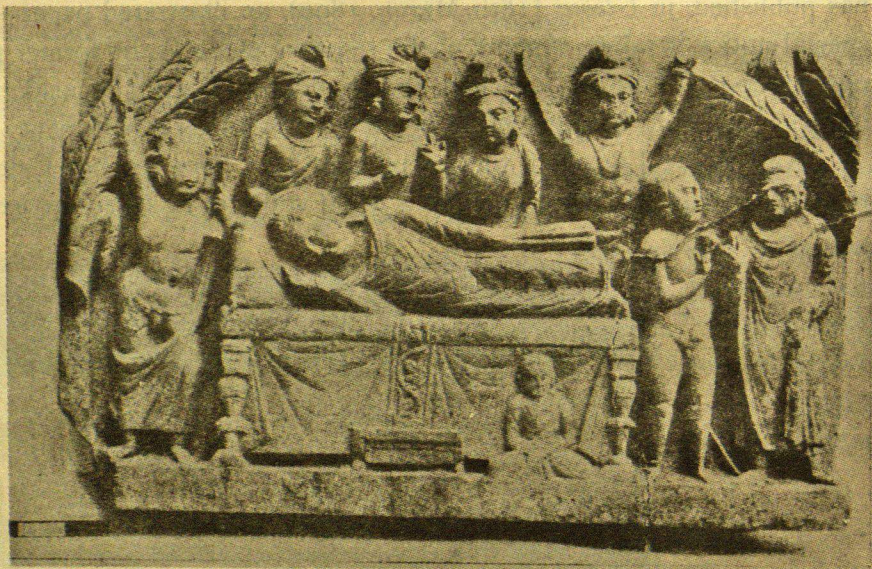


Fig. 3. MAHĀPARINIRVĀṆA (British Museum)

¹ Conf. also the representation of the same subject in Cave XXVI. at Ajantā, *Arch. Sur. S. India*, vol. I., p. 99

² Rockhill, *Life of Buddha*, p. 138.

⁴ Probably guardians of the eight points of the Indian compass.

³ The *Avadāna Sataka* (X., 10) mentions that, on the occasion of the Nirvāṇa, a Bhikṣu, Sakra, Brahma, and Aniruddha each pronounced or chanted a separate verse; and seven days later, Ananda, making *pradakṣhina* round the funeral pile, also uttered a certain enigmatical stanza.

⁵ Fergusson's *Tree and Serpent Worship*, pl. xxiv., 3, p. 125; Grünwedel, *Buddhistische Kunst*, S. 16.

THE MOUNTAINS OF ABOO, IN GUZERAT,
WITH THE SOURCE OF THE RIVER SURUSWUTTEE.

IN the range of mountains which separates the province of Guzerat on the north-east from Marwar, there is a spot held in the highest veneration by the Hindoos, distinguished by the name of *Aboo*, or *Aboo-Gurh*; a mountain-lake, surrounded by numerous religious edifices of marble and stone, of very great antiquity.

The climate is described to be peculiarly mild and salubrious, and the soil uncommonly rich and fertile, uniting the vegetable products of tropical climates with those of more northern regions. The description of this delightful mountain-tract, amongst the inhabitants of the plains of Guzerat, closely resembles those fabulous accounts with which the Oriental novelists abound, and which spread such a charm over their romantic and poetical effusions.

Secured from intrusion by the difficulty of the mountain-passes and the untamed ferocity of their inhabitants, they became a safe and almost inaccessible retreat to the votaries of the Hindoo religion, during the earlier ages of their persecution under their Mahometan conquerors. While the richly sculptured temples on the plains were destroyed, and used as materials for the foundations of Mahometan mosques and cities, most of these mountain-shrines have escaped the desolating hand of bigotry, and display only the slow influence of time under a benign climate, which has rather increased than impaired their beauty.

This plate represents a Mountain-Torrent, the source of the above-mentioned river, dashing with impetuosity into a small lake, on which are situated a cluster of temples, the principal one dedicated to MAHADEO.

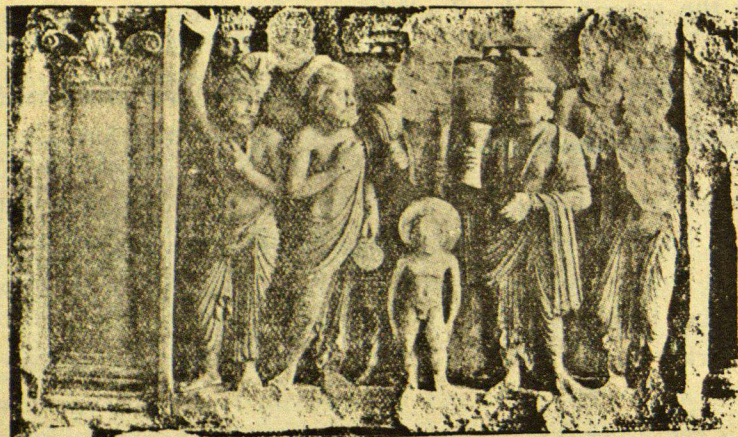


Fig. 6. BUDDHA'S SEVEN STEPS.

and *chaura*; but, of the four that remain, the head-dresses all differ in a marked way. Four of those present, the legends say, were the Regents of the four quarters—the Chatur Mahârâjas, so often mentioned. This particular mode of representing the scene has not hitherto been noted.

On the same photograph is another relief (fig. 7) which exhibits the same style of sculpture in so marked a way that we can hardly mistake in ascribing both to the same chisel. The individualization of the faces is particularly marked.

The central figure is a royal personage seated upon a throne with a high and very antique style of back, and a canopy overhead hung with tassels: below is a foot-rest. Behind the throne, at each end, stand *chauri*-bearers with their fly-flaps, the face of one being destroyed. In front, on each hand, are two individuals, seated on what seem to be cushioned stools carved with some care. Each holds a round bottle or vase in his left hand, and the figure to the left of the king is the older, and raises his right hand addressing him. Naturally, the scene represented suggests the story of the Brâhman explaining to Suddhodana the dream of Mâyâ previous to the birth of Gautama.¹ The style of the sculpture is archaic and striking, if not artistically very accurate. The pillar shown on the right end of the slab has a characteristically Greek base, and the capital is equally of Western design: the same may be noted also in fig. 6. This interesting sculpture has not reached the Indian Museum, and we do not know its dimensions.

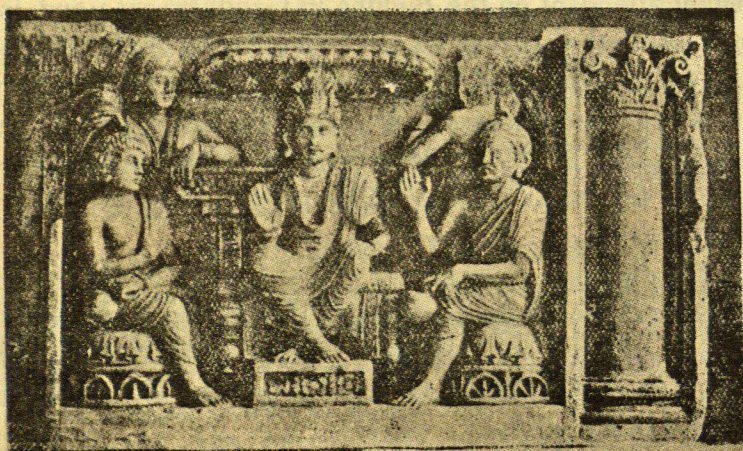


Fig. 7. BRÂHMAN EXPLAINING MÂYÂ'S DREAM.

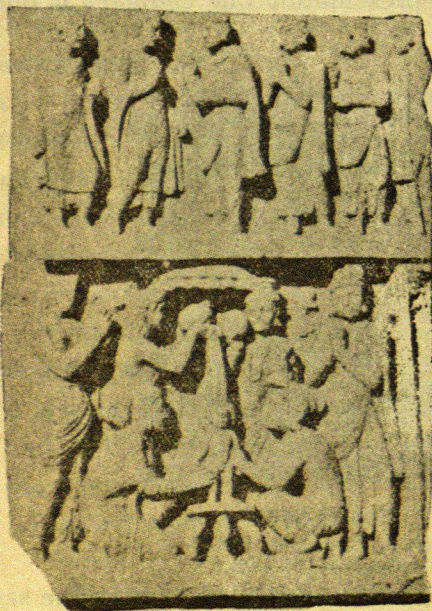


Fig. 8. BATHING THE INFANT GAUTAMA.



Fig. 9. THE MAHÂBHIMSHUKRAMANA OR RENUNCIATION.

¹ Beal's *Fo-sho-hing-tsan-king*, xv. 40ff.; Bigandet, *Legend of Gautama*, vol. I., pp. 29f., &c.

A couple of small panels, possibly from the same place as the last two, bear two scenes (fig. 8). The upper one represents two figures, bareheaded, the front one with a nimbus and *krobylos*—almost certainly Buddha,—who meet four others wearing turbans,—differently dressed, and perhaps bearing presents,—the first of whom the Buddha converses with. The lower slab evidently represents the traditional bathing of the infant Siddhârtha Gautama by two streams of water which were sent by the Devas and appeared, as the legends say, like pillars of silver, to bathe him.

From the Loriyân Tangai ruins comes the slab (fig. 9) which measures 19 inches each way, and is in exceedingly good preservation. The scene—Gautama renouncing his home—is a favourite one among the Gandhâra sculptures, but is here represented in a slightly different way from the usual one. The white horse Kanthaka is here seen from the flank, and we can note his trappings. His feet are borne up by *two* Devas or Yakshas, as mentioned in the Chinese version of the *Buddhacharita*¹ (I. 5. 411). Chhandaka holds the umbrella over his master's head; Sakra, with the *vajra* on his palm, follows close behind in the air; three other Devas,—one of them bearing a short sword,—appear to the front; and two figures, one of them holding a bow, stand respectfully before the horse: the crowd of gods who are said to have attended the departure of Siddhârtha are thus represented (*Lalita Vistara*, xv.). The sculpture is not of the early and best style, but is otherwise an interesting representation of the conception of the scene.

Among the pieces recently added to the British Museum is one fragment (fig. 10) from Kafarkot in Swât, somewhat different in the style of art from the usual. It is about 8 inches high and 14 inches long at the upper edge, with five figures on it. To the right is seated the Buddha, his right shoulder and arm bare, and his hands in an unusual *mûdra*; on his left stands a Bhikshu with both his arms covered by his vesture, only the right hand appearing at his breast; on the other side stands the *vajra*-bearer, in this case quite nude except for a very narrow loin-cloth.

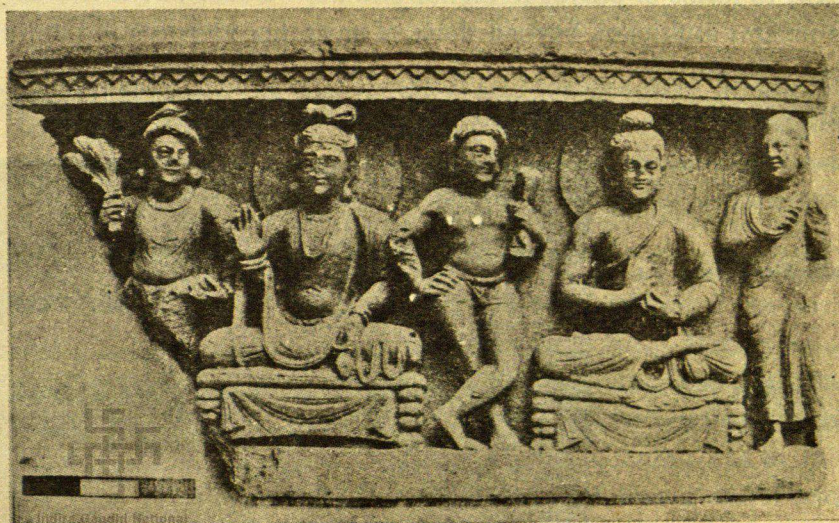


Fig. 10. BUDDHA AND BODHISATTVÂ (British Museum).

To this day, in Nepâl, Vajrapâni wears no necklaces, earrings, or bracelets, nor holds a lotus flower in his hands. This figure so far agrees with this, and is a different representation altogether from what we have hitherto met with in these sculptures, and is probably due to a less educated local influence. The next figure is seated on an *âsana*, similar to that on which the Buddha is placed. His breast and stomach are bare, but he has necklaces, earrings and bracelets, and in his left hand holds a small jar, while the right is upraised as if he were speaking. He is a Bodhisattva—one of the creations of the Mahâyâna school—and probably represents Maitreya or Ajita (the coming Buddha), who is the only Bodhisattva recognised by the Hinayâna and Southern Buddhists, and is often placed along with the four past Buddhas. His attendant holds a bunch of flowers in his right hand and some roundish object in his left.

We next pass to a sculpture from Loriyân Tangai, which has been noticed by Dr. Th. Bloch (*Proc. As. Soc. Beng.*, 1898, p. 186). It is on a slab 3 feet 10 inches high by 2 feet 8 inches wide, and has been carved with considerable skill. The same subject is found also on a sculpture from Mathurâ, now in the Calcutta Museum, and again, in a very archaic form, on a fragment from the Bharhut stûpa, as



Fig. 11. BUDDHA VISITED BY SAKRA AT THE INDRASAILA CAVE.

¹ *Sacred Books of the East*, vol. XIX., p. 57; conf. vol. XLIX., pt. i., p. 61.

SCENE IN BOMBAY.

THIS view is taken on the Bombay Green, from nearly the same spot as the one in the first part of this work.

The buildings here represented are, the church, and the counting-house of Messrs FORBES and Co.

Until lately, this spot has been occupied during the eight months of the dry season by vast piles of cotton bales, as landed at the Custom-House from *Surat*, *Baroche*, *Cambay*, and other ports of Guzerat, Kattyawar, and Cutch.

The bale of cotton, which weighs about 7 cwt. or half a candy, is bulky and unwieldy; but being submitted to the operation of pressing by a capstan-screw worked by the Hamauls, its bulk is diminished one-half; a matter of importance when freight is charged upon measurement.

The portorage of almost all articles of commerce in *Bombay* is performed by these Hamauls, or Coolies, who, though not apparently very robust, are capable of carrying great burthens; and by means of slings and cross bamboos, they can apply a considerable number of men to one article. Pieces of timber of immense size for the use of the dock-yard, are transported by these means with the greatest simplicity and ease.

A number of these useful men, as well as Hamauls for palankeens, are always to be seen lying about under the tamarind-trees, waiting for employment.

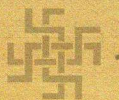
Native merchants visiting town on business in their carriages, leave them standing under the trees, while the horses are taken to some stable.

Arab horse-merchants are frequently seen crossing the Green, either from the vessels in which they arrive from Arabia or Cutch, displaying their horses for sale.

The three figures in the right middle-ground are intended to represent Armenians; two of them merchants, and the third a priest.

There is, both at *Calcutta* and *Bombay*, a considerable number of Armenians, engaged almost exclusively in commercial pursuits. In their person they are fair and well-looking; but the frequent mixture of Oriental and European costume has an uncouth and disagreeable effect.

A handsome monument to the Marquis CORNWALLIS now ornaments the centre of Bombay Green, which is no longer a depôt for merchandise.



The illustration (fig. 15) is not so easily interpreted. The panel was dug up in the ruins of Takht-i-Bâhî in December 1897, after the Malakand expedition, and, along with the next, from the same site, is now in the possession of Miss J. E. Hume, at Harbanswâla, Dehra-Dun.

The scene is animated and expressed with vigour, though unfortunately many of the figures have been injured. The Buddha stands forward addressing five figures, of which the nearest to him at least is a monk. Behind them are Devas with flowers to cast down upon him. At his left hand, as usual, stands Vajrapâṇi or Sakra, who looks at a figure kneeling at his side; and beyond him a figure under a tree appears to be retiring, while in the background are two more Devas. The scene probably represents some episode from the legendary life rather than a *Jâtaka* or birth-story.



Fig. 16. BUDDHA AND THE NĀGAS.

The representations of Vajrapâṇi vary with almost every scene, yet he is always distinctly marked out from the other personages in the groups. In the next panel (fig. 16), which is also from Takht-i-Bâhî, we have another example of this. The beard, moustache, and wavy or curly hair, with the bare chest, are usual characteristics; but here he wears some sort of head-dress that we do not meet with elsewhere. He holds the end of the *vajra*, which has assumed a very compact form, in the palm of his left hand. Some personage with a nimbus stands behind him with joined hands: but the interest of the scene centres in the chaitya under a tree from which rise a Nāga and Nāginī with joined hands, whom Buddha addresses; the snake-hoods over their heads always distinguish them, and they are most frequently represented, as here, only to the waist. These Nāgas are a marked feature in all Mongolian superstitions, and also among the Dravidian cults. They are the second of the eight classes of demi-gods, who are always enumerated in the order—Devas, Nāgas, Rākshasas, Gandharvas, Asuras, Garuḍas, Kinnaras, and Mahorāgas. The Nāgas are represented with a human head and the body of a serpent. They are fabled to reside under the Trikūṭa rocks, supporting Meru, and also in the waters of lakes, springs, rivers, &c., watching over great treasures, causing rain and certain maladies, and becoming dangerous when in anger. They are very frequently represented in sculpture as emerging from the ground or a platform, as in this sculpture, but also, as in the



Fig. 17. NĀGA FROM CAVE IX. AT AJANTĀ.

Ajañtâ paintings and sculpture, with human bodies¹ (figs. 17 and 18). In one instance we have a representation



Fig. 18. NÂGA CHIEF, AJANTÂ CAVE I.



Fig. 19. NÂGA AND NÂGINI, FROM AJANTÂ CAVE II.

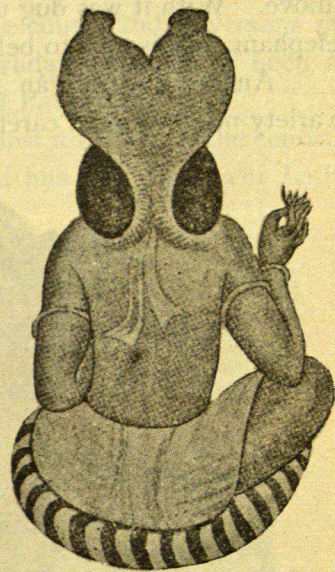


Fig. 20. NÂGA FROM CAVE II.

from behind of how the hood of the snake was supposed to grow from the back of the Nâga (fig. 20). And again, when in the water, these creatures are represented with snake-tails (fig. 19).

The Nâgas are the subjects of Virupâksha (one of the four kings of the quarters), and who is perhaps a Buddhist form of Sîva, who is well known as Virûpâksha, Nâganâtha, and Nâgabhûshana. Muchilinda was a Nâga chief, the tutelary deity of a lake near Gayâ, and protected the Buddha; Apalâla was the guardian Nâga of the source of the Swât or Subhavastu river of Udyâna, and as the legend tells, he was converted by Sâkyamuni shortly before his Nirvâṇa. Elâpatra is another Nâgarâja who consulted Buddha about rebirth in a higher condition.²

In the background of this scene (fig. 16) are three spirits, perhaps Gandharvas rejoicing at the presence of Buddha: one of them wears a garland, and is about to cast a handful of flowers on Buddha.

These Gandharvas rank fourth in the classes of demigods, and are generally represented as celestial musicians, specially connected with Sakra. They have chiefs, like Panchasika, Supriya, and Tumburu, and are represented in the legends as honouring Buddha. There is another class of beings, the Kinnaras,—the horse-headed



Fig. 21. GANDHARVAS FROM AJANTÂ, CAVE XVII, &c.

¹ *Cave Temples*, p. 317, and pl. xxxix.; *Notes on Ajanta Paintings*, p. 19, and pl. iii.; and Griffiths' *Ajanta Paintings*, pp. 10, 19.

² Beal, *Romantic Hist. of Buddha*, pp. 276ff; *Si-yu-ki*, vol. I., p. 137; Cunningham, *Bharhut Stûpa*, p. 27 *Vishnu Purana* (Hall's ed.), vol. II., pp. 74, 285, 287, vol. V., p. 251.

musicians of Kubera,—which are in danger of being confounded with the Gandharvas, especially as they, like all other mythical beings, are represented as honouring Buddha on numerous occasions. And it may even be doubted if the artists themselves made a definite distinction between them in their own minds (see fig. 21). The Vidyâdharas and Gandharvas are closely allied—both being attendants of Sakra.

The slab (fig. 16) was found lying face downwards, under some debris, having apparently fallen from a wall above. With it was dug up a copper coin representing on one side a lion and on the other a man riding on an elephant, and is said to belong to the coinage of Huvishka, about A.D. 120.¹

Among the Loriyân Tangai sculptures are several ikons or images to be worshipped casually at least. Their variety might reward careful study. Among these fig. 22 is not the least interesting: it is on a slab measuring



Fig. 22. BUDDHA ON LOTUS-SEAT AND BODHISATTVAS (Calcutta).

1 foot 10 inches in length by 16 inches high. Buddha, with features of quite a new type, is seated on the *padmâsana* or lotus throne in the attitude of teaching; a flowering plant overshadows him; and above is a canopy of three compartments, of which the two side ones have pointed arches; the joinings and ends of the three roofs are finished with tiger heads in Western pattern; and in each arch, over the head of its occupant, hangs a bunch of pearls or gems. The lotus on which Buddha sits is supported by two small figures rising out of the earth; in the one on the proper right we might be tempted to recognise Vajrapâni, but the turban, the covered breast and roundish or conch-shaped object in his right hand is not in favour of this. A roundish object also lies on the seat in front of Buddha's left knee. The corresponding figure on the other side,—with moustache, round object in one hand, and a mace (?) in the other—is new to us. Behind the first a shaven-headed monk kneels in adoration; behind the other, the figure appears to be a female.

At each side of the central figure sits a Bodhisattva; that on the proper right probably Mañjuśrî (he of glorious beauty) holding in his hand a book of Buddha's teaching; and the other attendant may be Avalokiteśvara, with a flower in his left hand: but this identification may require support.

Another example (fig. 23) of similar type, on a slab 15 inches broad by 17 high, presents the Buddha in the same attitude, but only one kneeling figure on each side



Fig. 23. BUDDHA WITH BODHISATTVAS.
(Indian Museum, Calcutta).

¹ Both panels have been given in *Jour. R. As. Soc.*, 1899, pp. 422f., with a note by Prof. Macdonell.

appears below the lotus seat. Buddha sits under flowering foliage and clusters of flowers or gems hang by the sides of the heads of the two attendant Bodhisattvas. The head-dresses of the latter differ a little, but hardly warrant us in identifying the individuals: the right-hand attendant may be Mahâsthânaprâpta, as elsewhere indicated: and he, in turn, was probably a Mahâyâna deification of Maudgalyâyana, and the other Padmapâṇi. Of course, it may, with equal probability perhaps, be meant for Mañjuśrî; but where an identification is doubtful, it may be judicious to wait. General Cunningham identified the Vajra-bearer with Devadatta, the cousin and adversary of Buddha; and one writer at least inferred from this and the absence of clothing that Devadatta must have been a Digambara Jain.¹ The other attendant in this sculpture is at least the representative of Padmapâṇi.

Among the photographs received from Calcutta¹ is one (fig. 24) which presents almost a replica of the central figure of the preceding, but it wants the *ūrṇā* or prominence between the eyebrows, and has the robe over both



Fig. 24. BUDDHA FROM SWÂT.

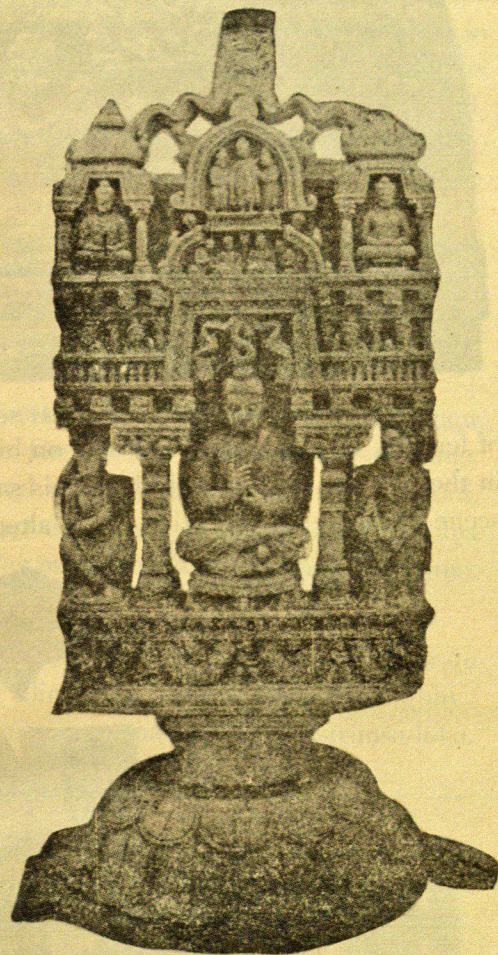


Fig. 25. BUDDHA IN SHRINE (Calcutta).

shoulders, with the hands in the lap—the attitude of meditation. The eyes are carved in the half-open way found in so many of these sculptures, and the two small worshipping figures below the *âsana* appear to represent a man and woman. This slab is not in the Indian Museum.

The next sculpture (fig. 25) is from Loriyân Tangai and is in the Indian Museum; it measures 2 feet 9 inches in height by 15 inches wide. As will be observed, it is cut through the slab round the central figures. It is a remarkably fine piece of sculpture, and must have been regarded as a sort of altar. The central figure is, of course, the Buddha on the *padmâsana*, in the teaching attitude; his right shoulder and arm are bare, and the robe is very carefully traced out. Over his head is a sort of canopy from which hangs a garland of flowers in a double loop, descending to touch the *ushnîsha* or *krobylos* on his head. On each side, supporting the canopy, is a Persepolitan pillar with humped bullocks on their capitals; the base and shaft are only a slightly enriched copy of the pillars we find at Nâsik in the second century A.D.

On the architrave above them are animal heads and the Buddhist rail or lattice pattern. Outside the pillars sit two Bodhisattvas—probably the same as on preceding examples. From above the architrave people (or Devas) look down, and over these is a cornice, supporting a small model of a temple at each end, in which sit two Buddhas. The central space is in two tiers,—the lower having two small figures of Buddha seated and worshippers; the upper, an arched panel containing a standing Buddha and two companions. Below the main figures is a cornice over a frieze ornamented by little figures carrying a great flower roll, such as is so common

¹ Sir Monier Williams, *Buddhism, &c.*, pp. 52, 474.

² Dr. Theodor Bloch, of the Indian Museum, obtained for me the opportunity of purchasing prints of Mr. Caddy's photographs.—J.B.

at Amarâvatî, with a worshipping figure at each end. The stone fits into a socket in a base representing an inverted lotus.

One of the most richly carved pieces in the series from Loriân Tangai is a pediment slab (fig. 26), measuring now 3 feet wide by about 25 inches high,—a portion having been broken from the top of the arch. On the



Fig. 26. PEDIMENT SLAB (Calcutta).

of females on his right and males on his left, while figures look down from balconies above on each side. Buddha in the Tushita heavens, whither he is said to have gone to teach and convert his mother, may be suggested by this scene: but the identification is not altogether certain.

capitals of pillars at each side sit divine beings adoring the Buddha who occupies the centre. In a band just inside the outer moulding of the arch are figures, perhaps of Devas, one above another; within this is a torus covered with leaf or scale ornament, and inside this again two arches divide the area into a semi-circular and two lunular spaces. The narrow ends of the lunular areas are occupied by dragons having snake bodies, fish tails, wings, forefeet, and human busts. Above them are human or divine figures worshipping Buddha enthroned at the apex of each arch. In the semi-circle below, Buddha sits under a canopy and preaches his Law to a group



Fig. 27. PEDIMENT SLAB AND FRAGMENTS FROM LORIYAN TANGAI.

Another similar slab, measuring 3 feet across by 2 feet 9 inches high, from the same locality, is represented (fig. 27). It is similarly divided, but has a figure of Buddha on the florid capital at each side. The dragons fill the ends of the lunular arches, and in the upper one a dâgaba under a tree takes the place of Buddha and is honoured by worshippers. In the semi-circle below, Buddha stands erect and addresses the Nâgas, perhaps Elâpatra the Nâgarâja who was so anxious to consult Buddha.¹ Behind the Buddha, Vajra pâni attends as usual, and with him are two shaven ascetics; behind are Devas honouring the teacher. One figure flies overhead in an unusual way, and another seems to dance in the air holding a flower in his hand. The other fragments which accompany it on the photograph need hardly be described.

¹ Beal's *Rom. Legend of Buddha*, pp. 276-280.



Fig. 28. IN FITZWILLIAM MUSEUM, CAMBRIDGE.

About a year ago a much injured statue of Buddha was brought to England by Mr. J. P. Rawlins. It stands about 2 feet high, but the feet and sides have been cut off (fig. 28). It was excavated "amidst some ancient sites of buildings on the west side of the Indus, just outside the Hazâra district:" more definite indications have not been obtained. The figure was secured for the Fitzwilliam Museum at Cambridge. The treatment of the drapery does not, perhaps, indicate the best period of art, but the face is certainly striking and of excellent workmanship.

The Bodhisattvas, as has already been remarked, belong only to the Northern Mahâyâna schools. Except Maitreya, they are unknown in Ceylon, Siam, and Burma. In Ceylon and Siam the usual attendants or supporters of Buddha in the temple shrines are Sâriputta and Maudgalyâna,—the "disciples of the right and left hand,"—with Ananda, Kâśyapa, &c., standing by; in China Ânanda and Kâśyapa frequently occupy the like positions, or with Sâriputta and Maudgalyâna, Mañjuśrî and Samantabhadra, form a group of six beside the Buddha. And in many of the Indian cave sculptures we find the attendant figures, as it were, in a state of transition, holding *chauris* as servants, and also with some of the insignia of the later divinities.

As Buddhism spread the converts naturally carried into their new religion much of their reverence for the old Hindu gods, and they found that in the traditions offered them, it already embraced Indra, Brahma, and others of their former divinities. Among the Hinayâna sects in the south, little change was made: Vishṇu, Brahma, Narâyana,

&c., were simply accepted under their Hindu names.

But with the Mahâyâna schools, whilst these gods were received, they were made to fit into an elaborate system of nomenclature and myth by which each was assigned a place in the illimitable æons of their cosmogony: Indra or Sakra became Satamanya and Vajrapâni, and his heaven of Swarga was named Traiastriṃśa-loka. Brahma, so well known in Buddhist legend, had his chief attributes transferred to Mañjuśrî—the "lamp of wisdom" and of supernatural power: and still Sarasvati continued to be one of his wives, the other being Lakshmî. Avalokiteśvara or Padmapâni again has some analogy to the attributes of Vishṇu or Padmanâbha.¹ Virupâksha, one of the "four kings," bears one of Siva's well-known names; the Sapta Tathâgatas take the place of the Brâhman Seven Rishis; and even Gaṇeśa has been taken over both as Vinâyaka and as the demon Vinataka.

Then Maudgalyâna, the arhat, became Mahâsthâma or Mahâsthânaprâpta Bodhisattva and still kept his place at Buddha Amitâbha's left hand in a popular triad analogous to the Saiva Trimurti. But in the easy-going way of such a religion, Ajita or Maitreya—the Buddha of the future—was also given the same place, and with Sâkyamuni and Avalokiteśvara forms an alternative Triratna or triad.

This then seems to be the most rational theory we can form of the genesis of these rather superfluous creations of the Northern schools of Buddhism. In the later developments of Nepalese and Tibetan sectaries their rôle is enlarged and varied.

When first adopted by the Mahâyâna sects, the Bodhisattvas were probably best known by names denoting some easily recognised attribute, but which, in course of time, gave way to the hierarchical nomenclature as the forms of the old gods faded out of the regards of the later religionists. And the new members of the Pantheon were in no want of designations: one of them—Vikautuka Bodhisattva—had no less than 108 names; Mañjuśrî is variously styled Balavrata, Mahâmati, Jñânadarpana, Khaḍgin, Kumârarâja, Daṇḍin, Mañjubhadra, Sthirachakra, Vajradhara, Sikhâdhara, Nilotpala, Sârdûlavâhana, Simhakela, Vibhuśana,



Fig. 29. A BODHISATTVA.

¹ See *Arch. Sur. W. Ind.*, vol. V., pp. 14, 17.

&c. The identification of the images of different Bodhisattvas is only possible in special instances: they mostly bear a very close resemblance to one another (fig. 29).

Different schools, too, introduced or specially favoured particular Bodhisattvas, *e.g.*, the Yogâchâryas exalt Samantabhadra, Vajrasattva, Mañjuśrî (under the designation of Vajrapâṇi) Ratnapâṇi, &c. Their number has thus become legion: the following list of those more frequently mentioned by name in Buddhist literature might easily be augmented:—

Akshayamati
Anantachâritra
Anantavikrâmin
Anikshiptadhura
Avalokiteśvara or Padmapâṇi
Bhadrapâla
Bhaishajyasamudgata
Buddhaśrîjñâna
Dharaṇindhara
Gadgaḍeśvara
Ghantâpâṇi
Kshitigarbha
Mahâpratibhâna
Mahâsthânâprâpta
Mahâvikrâmin
Maitreya or Ajita
Mañjuśrî or Mahâmati

Mârîchi
Nakshatrârâja
Nityodyukta
Padmaśîla
Padmaśrî
Pradânasûra
Prajñâkûṭa
Pratibhâna
Pûṇachandra
Pûṇamaitrâyaṇîputtra
Râstrapâla
Ratnachandra
Ratnapâṇi
Ratnaprabha
Ruchiraketu
Sadâparibhûta
Samantabhadra

Sarvasattvapriyadarśana
Sarvârthanâman
Satatasamitâbhiyukta
Sîmha
Srîgarbha
Supratishṭhitachâritra
Trailokavikrâmin
Triratnârya
Vajragandha
Vajrapâṇi or Vajradhara
Vajrasattva
Vikautuka
Viśiṣṭachâritra
Visuddhachâritra
Visvapâṇi or Akâśagarbha
&c., &c.

Some of the more prominent of these have certain emblems by which they may be recognised: Avalokiteśvara or Padmapâṇi has a white lotus in one hand, and on the front of his crown or *mukûṭa* is a small figure of a seated Buddha. Vajrapâṇi has a *dâgaba* or *chaitya* as a cognizance (*chihna*) on his forehead and the *vajra* in his hand; but Mahâsthânâprâpta also appears with the same *chaitya* and with a diamond *vajra* supported on a flower. Mañjuśrî has a book, either in his hand or on a flower, and a sword; and Akâśagarbha or Visvapâṇi is recognised by the same weapon placed on a flower; and so on.

Buddhism, so like Jainism in many details, has apparently borrowed also from it the *Sâsanadevî* or protecting and instructing goddess of the Tîrthamkaras; and so Sâkyamuni had Siddhavâsadeva as his guardian angel who brought about his conversion.

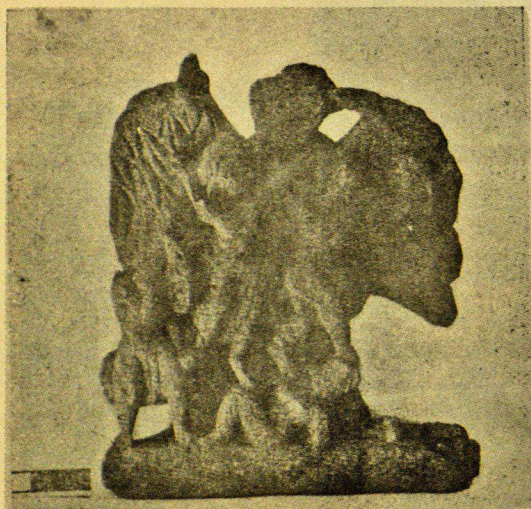


Fig. 30. GARUDA AND NĀGAS (Brit. Mus.).

Returning from this digression as to the Bodhisattvas, we may notice some other sculptures, and among them a fragment in the British Museum, about 6 inches broad by 7½ inches in height (fig. 30). It should have been mentioned in the former paper, as an additional and remarkable example of the Garuda or Suparṇi carrying off his prey. The work is somewhat coarse, and the head of the great bird has been broken off; but he has been represented as bearing off a male and female Nâga—one in each claw, while a second female lies below, a male stands on the proper right, and a fifth figure has been on the left. This sculpture helps to confirm the interpretation given by Prof. Grünwedel of those sculptures found in Yûzuzfâi that at first suggested an adaptation of the group of Ganymede and the eagle by Leocharis.

Another photograph of a sculpture from Swât (fig. 31) presents us with Buddha addressing an ascetic, sitting in his *pâṇsâla* or leaf hut, while behind the former stands his protecting genius Sakra or Vajrapâṇi in his usual scanty clothing, abundant hair, and clasping his mace in the right hand. The meeting here represented naturally suggests that with Gayâ-Kâśyapa; but there is hardly sufficient incident in the scene quite to confirm this: had there been other sculptures from adjoining slabs, they would probably have enabled us to read it with some degree of confidence.

Among the many detached pieces of sculpture from the Swât districts of which we have only photographs by Mr. Caddy, and the originals of which are not in the Indian Museum, two more pieces are represented (fig. 32). The measurements are, of course, unknown, but the head of Buddha appears to be of some size, and is a strikingly good piece of workmanship, showing the Gandhâra style of art at about its best. The face is distinctly less



Fig. 31. BUDDHA AND ASCETIC.

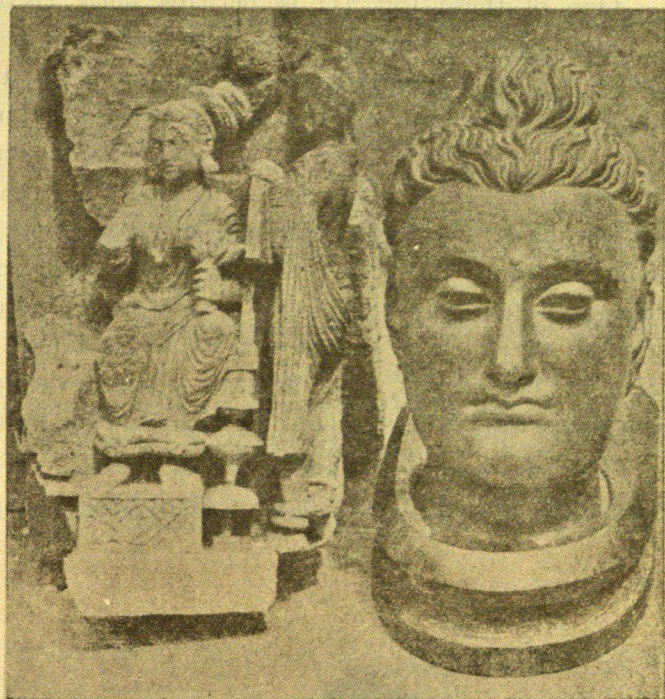


Fig. 32. HEAD OF BUDDHA AND FRAGMENT OF SCULPTURE.

Indian than usual, but dignified and calm; the *ushnīṣha* is manipulated into a sort of Greek *krobylos*; and the ear-lobes, so far as the photograph indicates, are not lengthened downwards in the usual way. The other fragment shows a lady or queen seated in a chair or throne, holding a flower in her left hand, and wearing a peculiarly shaped head-dress, while a servant, perhaps a *chauri*-bearer, stands at her left. The remainder is gone.

The string courses, plinths or friezes are always ornamented by sculpture, and frequently by what, for want of a better name, may be called the roll-ornament, a festoon supported at intervals by little human figures, and the bights filled in sometimes with symbols, sometimes with animals or birds. The outer face of the great rail at Amarāvati is a well-known example of this kind; but there are many specimens of its application also among the Gandhāra remains (see fig. 33).



Fig. 33. PART OF A FRIEZE.

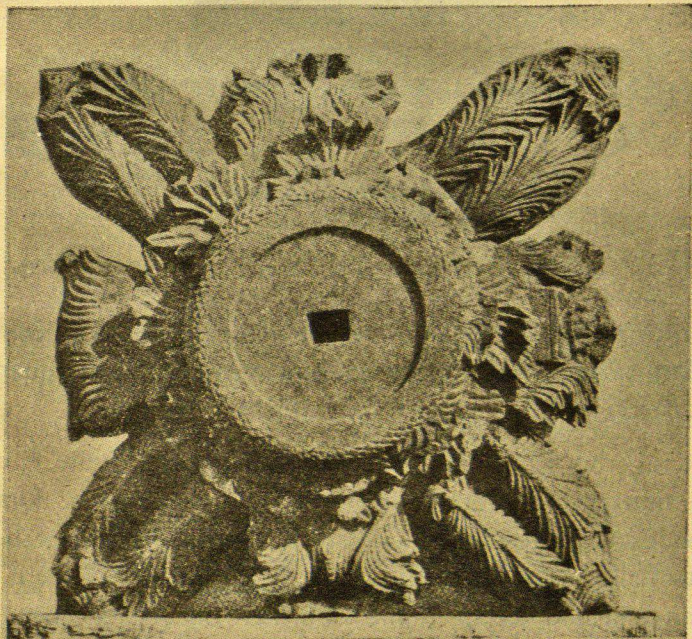


Fig. 34. GANDHĀRA CORINTHIAN CAPITAL (Calcutta).

The architectural features of the Gandhāra monasteries have been discussed more than once.¹ From Jamālgiri and the Peshāwar valley the most frequent form of column is of the Corinthian style, the capital shortened but elaborately ornamented with the acanthus leaf. One example of such a capital (fig. 34) appears among the collection brought from Loriyān Tangai and its neighbourhood. The photograph presents it in a position which hardly admits of forming a correct idea of its artistic form, and there is no scale; but we can see that it is of the style elsewhere represented, and that on one face—probably the principal one—a seated Bodhisattva is introduced in the centre. From a proper point of view, this capital would probably not differ essentially from one represented in Fergusson's *History of Indian and Eastern Architecture*, p. 173.

Small model stūpas were found in large abundance at Buddha-Gayā, and in the Swāt valley several were found, more or less disintegrated, but which might

probably with proper care have been correctly pieced together on the spot by some one who saw the position in which the different portions were found and knew how to replace them. As it is, two restorations have been attempted.

¹ Fergusson, *Hist. Ind. and Eastern Arch.*, pp. 173f.; W. Simpson in *Trans. R. Inst. Br. Arch.*, 1894, pp. 94f.; &c.

One of these (fig. 35) is perhaps fairly correct, except that the piece on the top does not belong to it. The height to the top of the dome is 2 feet 6 inches, and the square base is in one piece, very carefully carved. On the side shewn are two compartments: that on the spectator's right is the return in state of the infant Gautama with his mother Mâyâdevî from the Lumbinî garden.¹ That to the left may be a representation of the interview of the *Rishi* Asita Devala with Suddhodana respecting the future of the child. Another side of this base represents (1) Mâyâ on her couch and the descent of the white elephant, with four Devas looking down from two balconies; and (2) the Brâhman interpreting the dream to Suddhodana, which may be compared with another similar sculpture (fig. 7) given above. The third side represents (1) on the right end the great renunciation in a sculpture differing but little from the one given before (fig. 9); and (2) the giving back of Kañthaka to Chhanda, in which the horse is represented as on its knees in adoration of Gautama; Sakra, as usual, stands with his *vajra* just behind him, and other five or six Devas appear on the scene. Of the fourth side only fragments have been preserved: it represented the birth and the miraculous bathing of the child.

The tier forming the lowest one of the drum of the stûpa contains a series of seated Buddhas. Above this, the second and third tiers have perhaps been transposed in position: the one has a chequer pattern surmounted

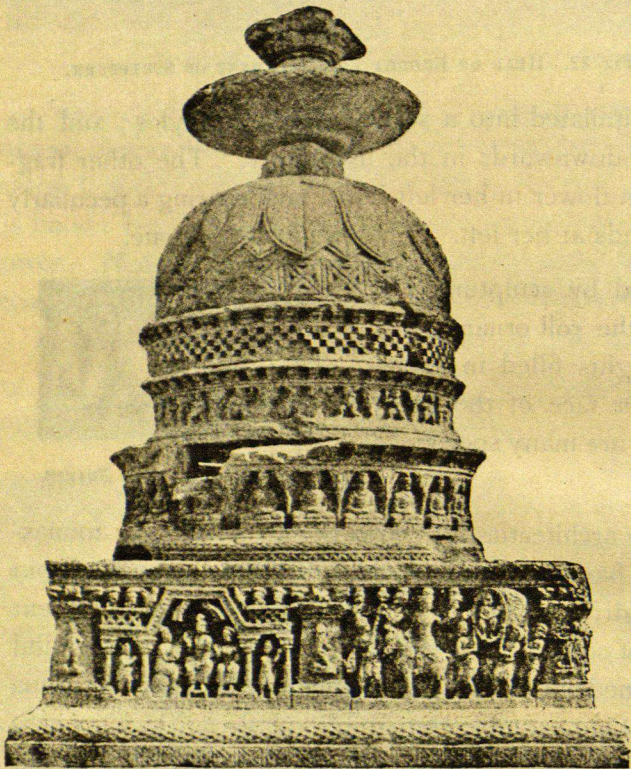


Fig. 35. MINIATURE STÛPA. IMPERFECT RESTORATION (Calcutta).

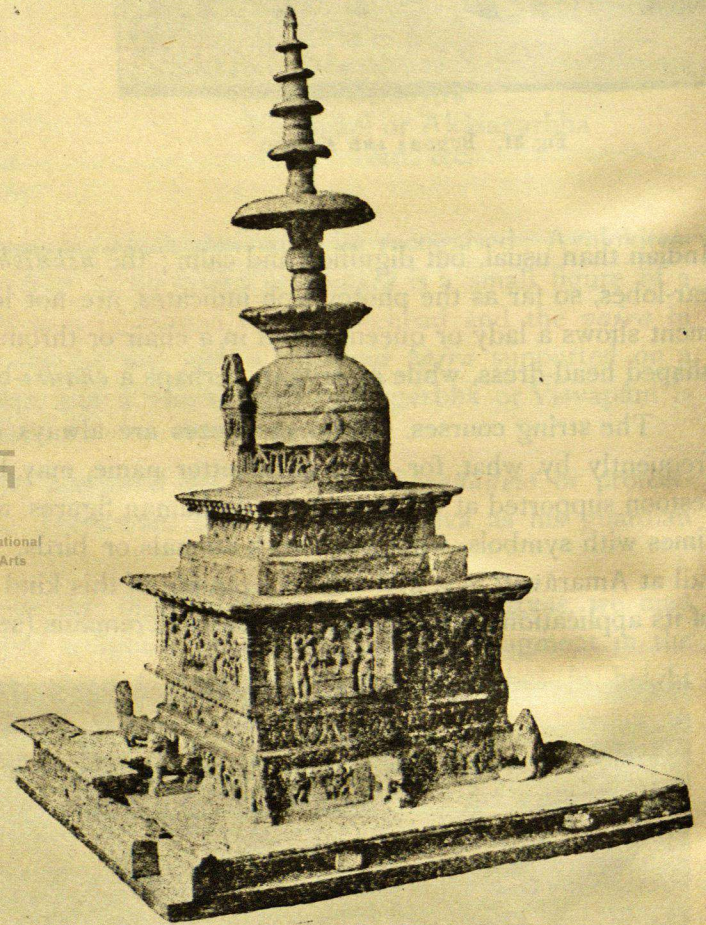


Fig. 36. STÛPA: TENTATIVE RESTORATION FROM VARIOUS PIECES (Calcutta).

by a modillion cornice, and the other an alternation of trees and small Atlantes supporting a second cornice of the same pattern. Over all is the dome carved with large leaves as a covering, and crowned by a square box-shaped capital (*gala*), which was doubtless originally surmounted by an umbrella (*chhatra*).

The other stûpa (fig. 36) is much less satisfactorily put together from various pieces which could hardly have all belonged to the same structure. It is scarcely probable that, till very recent times, so small a *garbha* or dome would have been originally placed over so large a double pedestal: more likely the lower base belonged to another and larger Chaitya, and the first tier above the dome is out of all proportion to the latter, while the tier below it is as evidently out of place. The sculptured facets or shields attached to the dome, of which one is left, form a peculiarity not met with before, and seem to indicate the origin of the Nepalese practice² of placing one of the Buddhas on each of the four faces of their great Chaityas. The lions or *Simhas* at the corners and centre of each face, too, have not been remarked except in the Swât stûpas. The Loriyân Tangai stûpa itself was a hemispherical dome with scarcely any basement, but with figures projecting at regular intervals round the lower courses of the dome.

¹ Compare this with the scene represented in Arnold's *Light of Asia*, ill. ed., p. 159.

² *Notes on Ajanta Rock-Temples*, &c., p. 99.

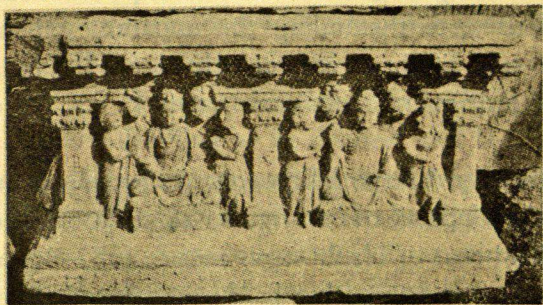


Fig. 37. PEDESTAL. (Calcutta).

is a base sculptured with four figures worshipping a Bodhisattva, and on a plinth below this, on a surface measuring $16\frac{1}{2}$ by $5\frac{1}{2}$ inches, is an inscription of one and a half line in Karoshthi characters. This is transcribed by M. Senart as—

Sa III.C.X.4.4 [or 318] proṭhavadasa di 20.4.III.[27] Budhghoshasa danam
saghorumasa sadorabhatisa.

The word *saghorumasa*, in the genitive, presents a difficulty, but reading it as *samgharamasa*, he considers the translation to be—

“The year 318, the 27th of Praushthâpada, the gift of [this] samghârâmasa by Buddhaghosa with his wife and his brother.”

The date is the latest that has hitherto been found on these monuments from the North-West in Karoshthi characters; and from this circumstance it has re-directed M. Senart's attention to the Hashṭnagar inscription,¹ figured and mentioned in the former article (p. 28), and the date of which had been variously read.

M. Senart now remarks:—“The inscription expresses distinctly the hundreds: but how? General Cunningham at once read the figures 274; that date was accepted without challenge, notably by the lamented Bühler. I have from the first proposed for the tens the correction of 80 (for 70) which Barth accepted. I must say I do not understand how it can be disputed, but no more do I understand, in presence of Mr. Vincent Smith's photograph, how we can rest satisfied with the transcription 200. It must assuredly be read 300. It is clear that the first of the three strokes does not represent the staff of the *s* of which the upper hook is pushed well to the right. There as here we have 300 and, if we suppose the two dates refer to a common era, our epigraph is earlier by 66 years than that of Hashṭnagar.”

The same Swât valley which yields our inscription of 318, previously supplied another found by Colonel Maisey in the Kaladara Nadî, to the west of Dargai: this Dargai being that on the southern slope at the foot of Malakand. On this appears a date of two hundred years earlier, and of which the comparison cannot be overlooked.

“This inscription,” continues M. Senart, “has been described and discussed by Bühler,² and it is this same circumstance that led M. Foucher to neglect communicating to me the impression he possesses; but no facsimile that I know of has been published: this is an omission which, as we shall see, it is important to supply. The ground of Kharoshthi epigraphy is still so little settled, so much sown with uncertainties and contingencies that only the largest experience, the most masterly knowledge, can assure against mistakes. The reading which Bühler put forth requires a double correction. I transcribe it thus:—

Datia putrena thaidorena puka
rani karavita sarvasapana puyae
vasha (I.C.X.III.) 113 śravanasa 20,

and translate:—‘Theodore, son of Dati, has made this water tank in honour of all serpents, the year 113, the 20th of Śravaṇa.’

“No one, I think, will hesitate to recognise with me in this *thaidora*, a Theodoros. . . . What is certain is, that the revised reading of this dedication supplies us,—and it is, if I mistake not, for the first time—with a purely Greek name, belonging not to a dynasty, but to a simple individual. This is an interesting curiosity.”

Our best established point for the era appears to be the epoch of Gondophares. He ruled about the middle of the first century A.D. His inscription gives his 26th year as in 103 of the era; a date very near to that of our Theodoros; at a time when Greek letters were still used on the coinage. The Panjtar inscription,³ of which, unfortunately, we have no good reproduction, is dated in 122 and alludes to a “Kushan king.” All these accom-

¹ *Ind. Ant.*, vol. XVIII., p. 257; and *Jour. As. S. Beng.*, vol. LVIII., pp. 142f. and pl. x.

² *Wiener Zeitschr. für die Kunde des Morgenlandes*, Bd. X., ss. 55f., and *Ind. Ant.*, vol. XXV. (1896), pp. 141f.

³ *Jour. As. S. Beng.*, vol. XXIII. (1851), p. 705; vol. XXXII. (1863), pp. 144-150; Cunningham, *Arch. Rep.*, vol. V., p. 61, and pl. xvi. 4.

moderate themselves to an era beginning near the middle of the first century B.C. The later inscriptions need not necessarily imply a different era, and the probability is in favour of it, notwithstanding the apparent gap in the numerals, whilst the alphabet continues almost unchanged. This may imply some corrections in Bühler's series of variants of the Kharoshthî alphabet. Such is the substance of M. Senart's important remarks on these inscriptions.¹

This conclusion points very distinctly to the old Mâlwa or so-called Vikramâditya era, so prevalent in Western and Northern India, dating from B.C. 57. This would place Gondophares in A.D. 31 to 48 or later; the Theodorus inscription in A.D. 57; the Loriyan Tangai one in A.D. 262; and that of Hashṭnagar in A.D. 328,—all of them dates that lie within probable limits. M. Silvain Levi, indeed, suggests² that this is the era founded by Kanishka, and not that of A.D. 78, and that we should reckon his dates and those of his immediate successors from 57 B.C.; but MM. Specht³ and Boyer⁴ have from different sides shown that such a theory has no satisfactory basis. Nor does it, in any way, follow that the acceptance of B.C. 57 as the epoch of the Karoshthî inscriptions, would imply that it was founded by Kanishka; the figures of Buddha, found at Mathurâ, bearing epigraphs of Kanishka and Huvishka, can scarcely be earlier than the second century A.D., and contribute to the argument for Kanishka's date falling towards the end of the first century.

Loriyan or Lauriyan, it should be mentioned,—where the sculptures taken to Calcutta were found,—is the name of the *tangai* or valley on the northern slope of the Shâhkoṭ pass which leads from the Yûsufzai district into the south of Swât. A little to the west of the foot of this pass Major Deane found the conspicuous remains of a memorial stûpa, which had not been examined at the date of his paper.⁵ Loriyan is near the north end of the Shâhkoṭ pass, some way to the south-east of the large village of Aladand and near the hamlet of Piyâtâna. The number of ruins in the vicinity and the traces of two ancient roads through the pass indicate that it was in early times a much frequented route between Udyâna and Gandhâra or Swât and Yûsufzai.

It may not be out of place to add here some of Prof. Grünwedel's comments on Buddhist iconography in his paper already referred to.⁶ Speaking more especially of the representations of the Kâśyapa legend among the Gandhâra sculptures, he remarks :—"The separate compositions of the Gandhâra school are arranged after fixed types—one might almost fancy on model patterns—which, according to the space, or perhaps the means the artist wished to employ, are more or less numerous. It even appears that one and the same typical figure occurs in different functions and with different attributes. Thus there are, among the legends made out to have been represented, more or less rich, and even emblematic compositions : a scriptio plena and a scriptio defectiva. The latter may be so simplified even as to be unintelligible without fuller parallel compositions. Often the subject is so composed that Buddha appears as the middle figure, or a little to the side, in the attitude of the speaking or sacrificing general of ancient times [conf. *Veröffentl. aus dem Königl. Museum für Völkerkunde*, Bd. V, S. 130], before him, a figure in an adoring attitude, marked by some attributes, and more or fewer companions,—among whom various types are represented. Thus figures, who bring (or throw down) offerings of flowers, occasionally become besiegers who cast stones, &c.

"Such compositions—generally of a similar character—should not, I think, be regarded as representations of some fixed legend, but as tokens of honour to Buddha on account of some conversion, miracle, etc., wrought by him. Uniformity in relief, on architectural grounds, may have been the rule in adopting these forms.

"We should thus have an exact inversion of the methods of the Aśoka period. In these works the situation is always broadly and lovingly depicted, but usually without a central group, as the Buddha is wanting in them. In the typical Gandhâra representations, however, we get Buddha and his surroundings as the type, which is only externally marked by certain local signs, attributes, and the like, as belonging to a particular legend. In the later Buddhist art this special model has unfortunately become altogether too persistent.

"To return to the subject :—The representation of the conversion of Uruvilvâ Kâśyapa : the subject is represented on the eastern gate of the Sâñchi Stûpa,⁷ and is a favourite Gandhâra one. The legend relates that Buddha converted the Brâhman ascetic Kâśyapa in his hermitage, by catching in his alms bowl a venomous snake that was in the Brâhman's little temple. While he was in the cell catching the animal, flames are said to have broken through the roof. The scholars of Kâśyapa tried in vain to extinguish them. This first part of the legend is fully represented on a Gandhâra relief.⁸ The scholars seek to overpower the fire with their *lotas* filled with water. Kâśyapa, leaning on his staff, attends ; behind him Buddha stands with the snake in his alms-bowl.

¹ *Jour. Asiat.*, 9me tom. XIII. (1899), pp. 526-37, kindly supplied in proof by the author ; see also p. 555

² *Notes sur les Indo-Scythes*, pp. 76ff

³ *Jour. Asiat.*, 9me ser., t. X., pp. 152-193.

⁴ *Ibid.*, pp. 120-151.

⁵ *Note on Udyâna and Gandhâra*, in *Jour. R. As. Soc.*, 1896, p. 671.

⁶ *Globus*, 18 Marz, 1899, Ss. 172-175.

⁷ Fergusson, *Tree and Serp. Worsh.*, pll. xxxi and xxxii, pp. 141-43 ; Grünwedel, *Handbuch Buddh. Kunst*, Ss. 62-64 ; and *Ind. Monuments*, pl. 132.

⁸ *Indian Monuments*, pl. 131.

"But this relief belongs to the slabs of detailed narrative: it formed the upper portion of a larger sculpture, the under part of which is almost entirely destroyed. It has, therefore, nothing in common with the decorative representations referred to.

"The legend relates further, that Kāśyapa did not yet bow and submit himself. Buddha then caused the whole dwelling to be flooded, and before the eyes of the Brāhman, walked away over the water. Both scenes of the legend seem to have been employed to glorify Buddha as master 'over fire and water.' To this class and to the types above referred to belong two reliefs [*Ind. Monuments*, pll. 115, fig. 5, and 132]. On the second Buddha is seen standing, turned slightly towards the right, surrounded by laics—men and women; the *vajra* bearer,—this time a bearded figure,—follows him; water wells up before him, in which stand lotus flowers. That this should represent the water miracle of Uruvilvā might seem doubtful, but Buddha holds in his right hand (like the ancient sacrificing general) the *pātra*, which—under the influence of the foreign type—is represented as very small, and in which lies a snake. This shows the connexion of the relief with the Kāśyapa legend. In the other relief, Buddha, facing us with his right hand raised, stands among eight worshippers; water springs up under him, on which he stands; his nimbus is surrounded by flames. I believe that here we have the shortest form of the Uruvilvā miracle: Buddha is glorified as master of the elements of fire and water.¹

"It is interesting to compare with this the representation of the legend at Amarāvati [*Fergusson's Tree and Serpent Worship*, pl. lxx]. This presentation is carved from the standpoint of the old school: Buddha, though wanting, is, nevertheless, indicated by the Dharma symbols."

The same critic further remarks on some of the representations of the Nirvāṇa scene, that "among the most striking features which the Gandhāra sculptures present, is the circumstance that, beside figures of the most perfect formation, instances of clumsiness occur which otherwise are only met with in works of primitive art. He refers to such examples as fig. 2 [that on pl. 4, fig. 5, of the previous paper, and *Indian Monuments*, pl. 121, fig. 2], which show the usual composition: the gods round the bed of the dying Buddha, the thunderbolt-bearer at his head, in front a praying monk, and a bottle-cooler and stand. There the well-composed figures at the feet of the Buddha, and the conventionally represented monk, alone form a contrast such as is presented only by a merely mechanical art, already decadent. The recumbent figure of the dying Buddha, according to every detail, is simply a standing figure laid down. If we turn round the picture so that the feet rest on the ground, we have simply the upright statue of Buddha before us."

In the *Handbuch*, pp. 159f, Prof. Grünwedel has pointed out "that the mechanical style of later Buddhist art with its endless repetitions of Buddha and Bodhisattvas, is broken through in Tibet and Japan by an individualization which resulted in the representations of the incarnated saints of the church, whilst elsewhere (in Japan) it led even to caricature. This appropriation, inversion, &c., of ancient sacred types, to caricaturing copies had also invaded older compositions. The Nirvāṇa belongs to these," and Professor Grünwedel gives a "sketch from a Japanese sheet of pictures representing in that style the death of a jovial man of the world. His numerous lady friends, and even his lap dog, give clear expression to their grief at the death of the gentleman who lies before them represented as larger than them all."

In conclusion, it must be recognised that, for the proper interpretation of all Buddhist sculpture and painting, one of the first desiderata is a careful study of the legend book of the Buddhists—the *Jātaka* collection. The sculptures at Bharhut, by their epigraphs, revealed the real intention of many of the scenes, and at Boro-Buḍur, Ajanṭā, Sāñchi, and Amarāvati, representations of the main scenes in these *Jātakas* or Birth-stories have been recognised by students. The translation of the collection by Rhys Davids, Chalmers, Rouse, &c., has made it much easier now to compare the stories with the sculptures, and so to perceive the purport of the latter.

Professor Sergius von Oldenburg (in *Vostochniya Zametki*, pp. 337-365, 1895)² has rendered a real service to this line of research by his analysis of the *Jātakas*, identified in the Bharhut sculptures, in the Ajanṭā paintings and sculptures, and at Boro-Buḍur. Unfortunately the essay is in Russian, and so but little accessible to Western scholars.³ Another very useful essay has since been published by Prof. A. Grünwedel (in the *Veröffentlichungen aus dem Königl. Museum für Völkerkunde*, 1897, Bd. V.) on the representations of *Jātakas* on the Mañgalacheti Temple at Pagan. These publications promise to open the way to a more exhaustive study of Buddhist sculptures and paintings, which the publication of the Ajanṭā Frescoes by the Secretary of State for India (1896), and other works, have made accessible to Oriental scholars, whilst the translation of the *Jātakas* has laid the literary materials open to the students of Art.

¹ Conf. *Padmasambhava und Mandāra* in the *Zeitschrift d. Deutschen Morgenl. Gesellschaft*, 1898, S. 460n.

² *Zametki o Buddjiskom' Iskusstve*.

³ A list of the identifications only was given in the *Jour. R. As. Soc.*, pp. 623-27; (on p. 624, Sivi Jātaka is twice misprinted as Siri J.).

What is wanted most at present is a fuller publication of the sculptures to convenient scales. We have a cast of one of the Sâñchi gateways in our great museums, but we have no satisfactory representation of the many sculptured panels on the other three gates and on the small separate toraṇa: Colonel Maisey's drawings in Fergusson's *Tree and Serpent Worship* do not cover all the sculptures and want the final accuracy of presentation of good photographs on a proper scale. Fergusson's work was necessarily fragmentary: he could only use the materials within his reach: but his beautiful work gave a new and strong impulse to the study, and should now be revised with complete materials from the original monument. For Amarāvati and Bharhut we have a fairly full series of good illustrations; but for the sculptures at Kaṇheri, Nâsik, Karlê, Bâgh, &c., our materials are still defective. All these would throw light on the development of Indian Buddhist art.

Of the Gandhâra sculptures that are at Lahor, good photographs have been taken, and though not to any definite scale; still, if only the dimensions were marked on each, they could be made to serve their purpose. Of those in the India Museum at Calcutta, on the other hand, the illustrations are the least satisfactory of all,—there are no scales, and they are too frequently grouped together on large plates containing sculptures of all sizes, sometimes to the number of twenty or thirty crowded into one plate and interfering with one another, so as to render satisfactory study impossible.¹ Then there are some examples at Bombay, Madras and Rangoon that have not been photographed or described. There are small collections also in the Edinburgh University and the Louvre; a few are at South Kensington Museum along with some casts from Lahor; at Berlin there are over fifty pieces; at Vienna there are others; and at Woking the late Dr. Leitner had formed an important private collection. Of the meagre series in the British Museum, the only published specimens are those given in the previous paper and in this. Other sculptures are in private hands² and quite beyond the reach of the student of Oriental art.

The principal notices of Gandhâra sculptures will be found in *Jour. Asiat. Soc. Bengal*, vol. III (1834), pp. 363, 455; vol. XVI (1847), pp. 664-66; vol. XXI (1852), pp. 606-21; vol. XXIII (1854), pp. 394-95; vol. XXVII (1858), pp. 261-62; vol. XXX (1861), pp. 411-13; vol. LVIII (1889), pt. i., pp. 107-198; vol. LXI (1892), pp. 50-76; vol. LXII (1893), pt. i., pp. 84-87; *Proc. A. Soc. Beng.* (1898), pp. 186-89; Wilson's *Ariana Antiqua* (1841); Bellew's *Report on the Yusufzais*, pp. 109-151; *Supplements to Panjab Govt. Gaz.*, 24th July and 30th Aug., 1873, 12th Feb. and 6th Aug., 1874; *Ind. Antiquary*, vol. III (1874), pp. 142-44, 158-60; *Building News*, Mar. 6th, 1874; Cunningham, *Arch. Sur. Rep.*, vol. V, pp. 1-64, 185-202; Cole, *Second Rep. of Curator Anc. Remains* (1882-3), pp. cxiv-cxxxviii.; *Græco-Buddhist Sculptures from Yusufzai* (1885), 30 plates, and *Preserv. of Natl. Mon. in India* (Griggs, 1898), pll. 89-100; Anderson's *Catal. of Arch. Coll. Indian Mus.*, Pt. I, pp. 198-261; *Jour. R. As. Soc.*, vol. XIV (1881), pp. 319-31; Fergusson, *Ind. and Eastn. Archit.*, pp. 72-83, and 169-184; *Trans. R. Inst. of Brit. Architects*, 1861-2 (W. Simpson), pp. 165-178; 1879-80, pp. 37-64; and 1891, pp. 254-66; *Jour. R. I. Br. Arch.* (1894), (W. Simpson), pp. 93-112; (J. Burgess), 112f., (T. H. Lewis, Purdon Clarke, &c.), 113f.; (J. L. Kipling), 134-38; (J. T. Perry) 147-50; (R. Phené Spiers), 114, 150-153; and (W. Simpson) 191-93, and 1895, p. 190; *Jour. Asiat.*, 8me ser., tom. XV (1890), pp. 139-63; and 9me ser. t. XIII, pp. 526-37; Foucher, in *Rev. de l'Hist. des Religions*, tom. XXX (1894), pp. 319-71; *Anc. Monuments of India*, pll. 69-151; Goblet d'Alviella, *Ce que l'Inde doit à la Grèce* (1897), pp. 1-94, 152-61; Grünwedel, *Buddhistische Kunst in Indien*, Ss. 73-164; and in *Globus*, 18th March, 1899, Ss. 169-177.

JAMES BURGESS.

¹ It is gratifying to learn, after this was in proof, that the India Museum is to publish by and by a series of thirty plates of these important sculptures.

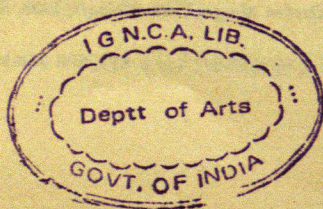
² See *Jour. R. As. Soc.*, 1898, p. 920, with two plates; and 1899, p. 422, with two plates.



Fig. 38. MOULDING FROM SWÂT.

LIST OF ILLUSTRATIONS.

GANDHÂRA SCULPTURES.—Thirty-eight text-blocks.



PLATES

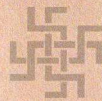


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GANDHARA SCULPTURES.



1



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2



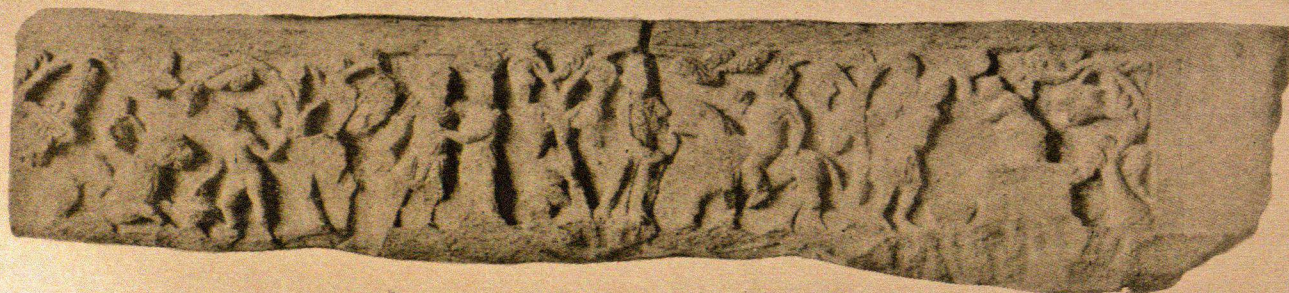
1 Ascetic Bodhisattva.



3 Mahākāla (?)



2 Hārītī.



4—Sculpture in Lahor Museum.



1



2

Sculptures in Lahor Museum.



3

5--Hashtnagar inscribed pedestal.
(British Museum).



6—Drum of Sikri stûpa.



I

7—Carved representation of the dome of a stûpa.

(Lahor Museum).



2

Buddha on the Padmāsana.

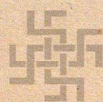
(Lahor Museum).



1 Buddha Enthroned
(Lahor Museum)



2 Buddha, Śāriputra and Maudgalyāyana.
(British Museum)



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3

Pl. 8—Buddha Teaching—from Sikri.



4 Sculpture in Lahor Museum



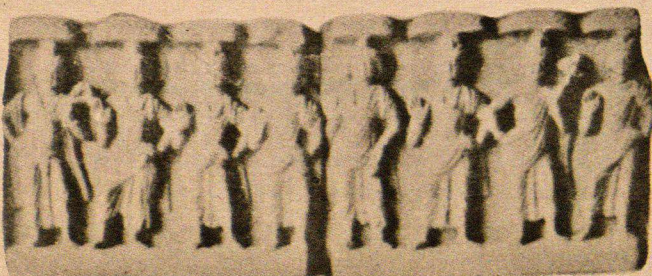
1 Buddha Teaching.
(British Museum).



2 A Bodhisattva (British Museum)



3 A Bodhisattva.
(British Museum)



4 9—Sculptured fragment.
(Lahor Museum).



1 Birth of Siddhârtha.



2 Siddhârtha in the Vimalavyula garden.



3 Sculpture in Lahor Museum.



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4 Buddha and Bhikshus.



5 10—Buddha teaching at Banâras.



6 Fragment in Lahor Museum



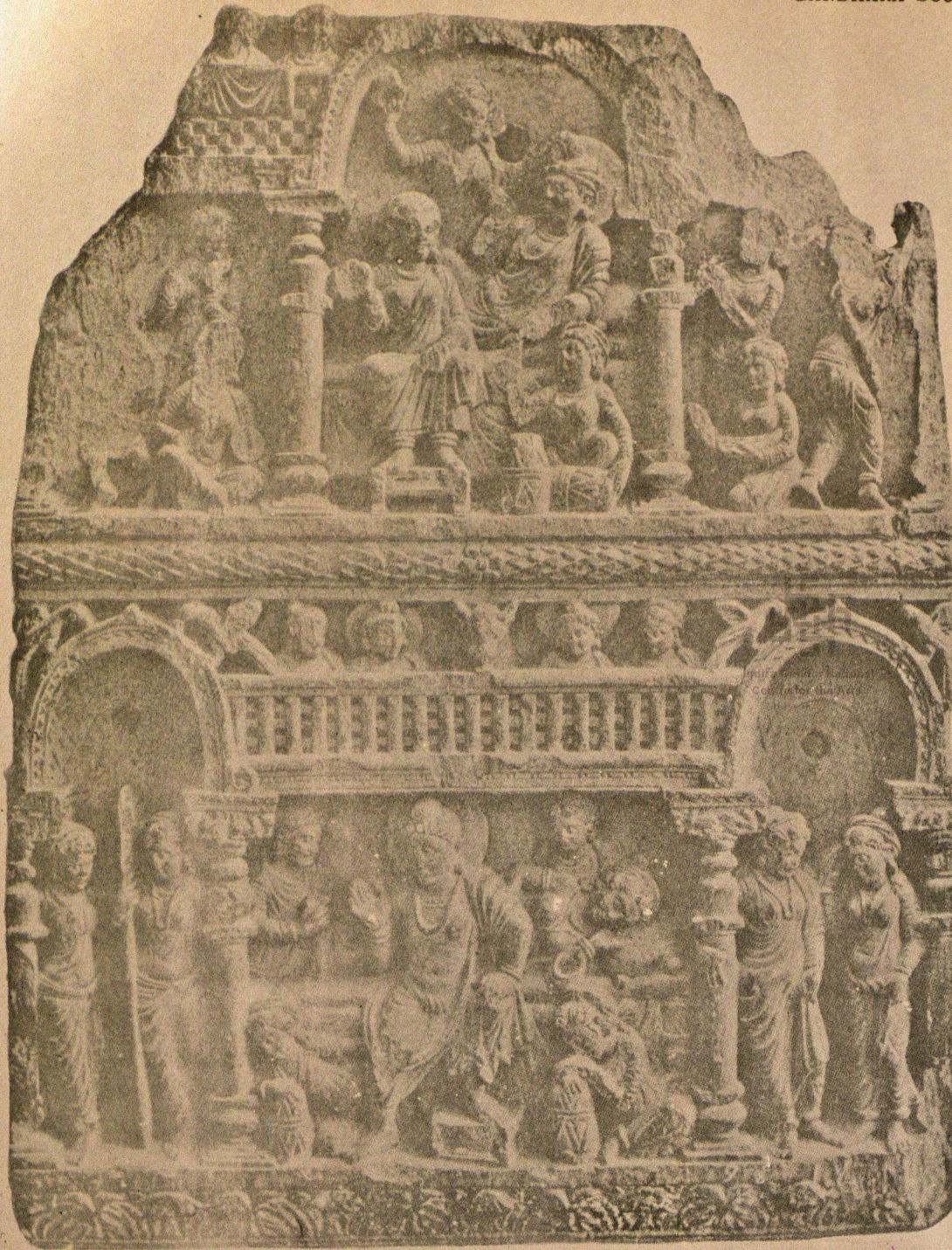
I
Dipankara Jataka.
(British Museum).



2
Pl. II—Dipankara Jataka.
(Lahor Museum).



3
The young Gautama
(British Museum).



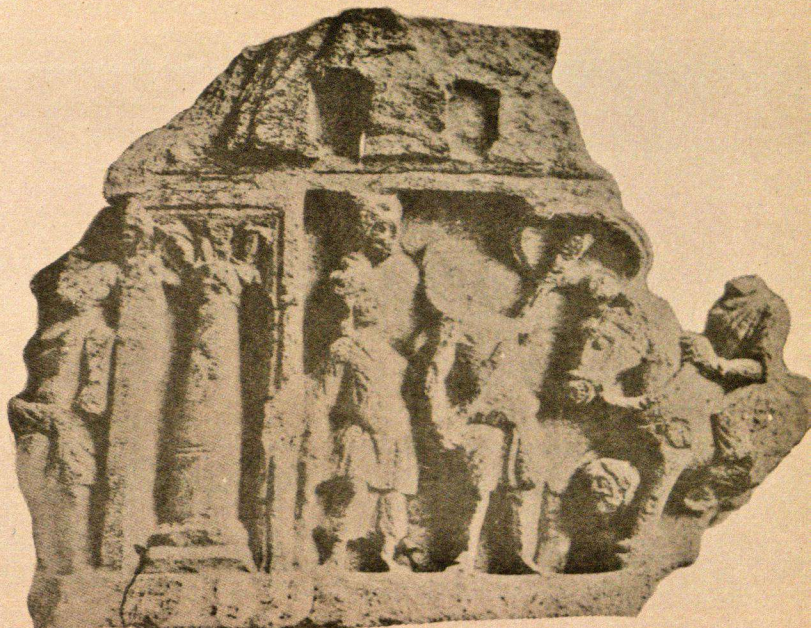
1 12 —Renunciation of Siddhârtha.



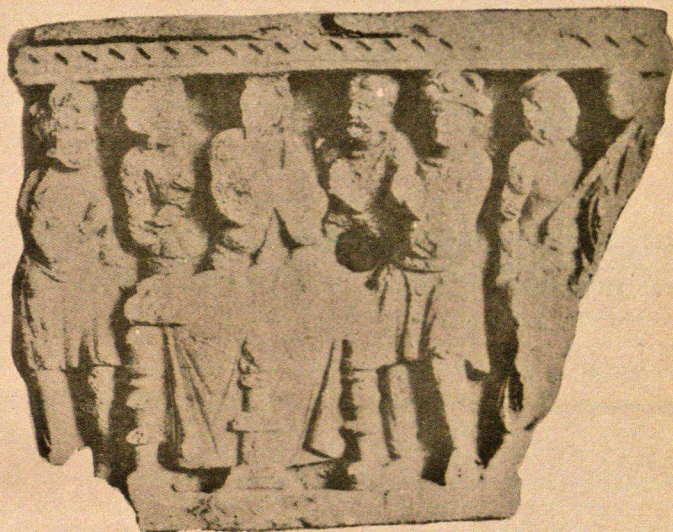
2 Sculpture in Lahor Museum.



1 A Yaksha.
(British Museum)



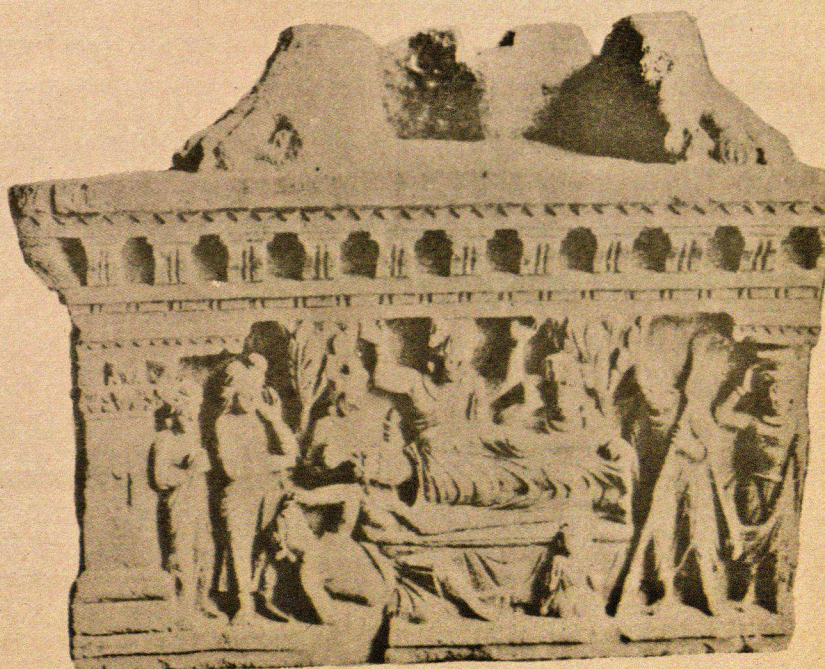
2 Siddhârtha leaving home.



3 Portion of a pedestal.



4 13— Base of a statue.
(Lahor Museum)



5 Death of Gautama



1 Buddha, Mara, &c.

(British Museum)

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2 14 — Buddha and the Elephant

(British Museum)



3 Sculpture from Lahor Museum



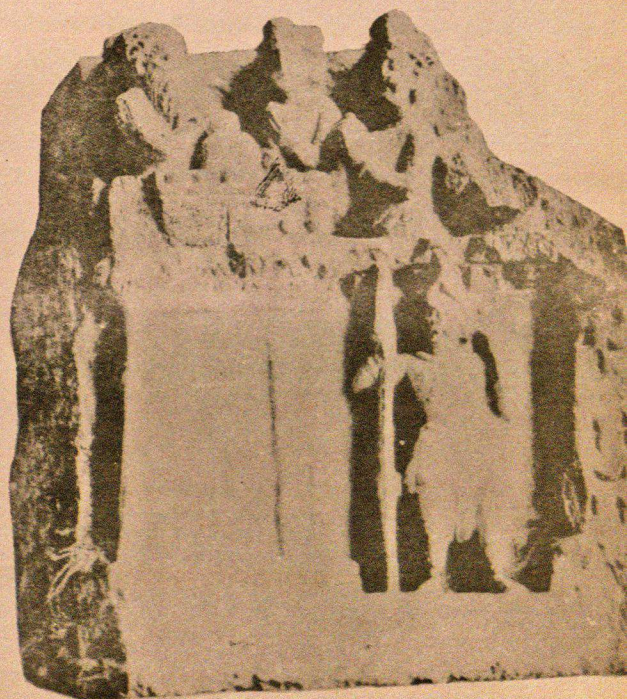
1 Sculpture from Upper Monastery at Nathu, Yūsufzai.



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2 15—Sculptured pediment



3 Fragment

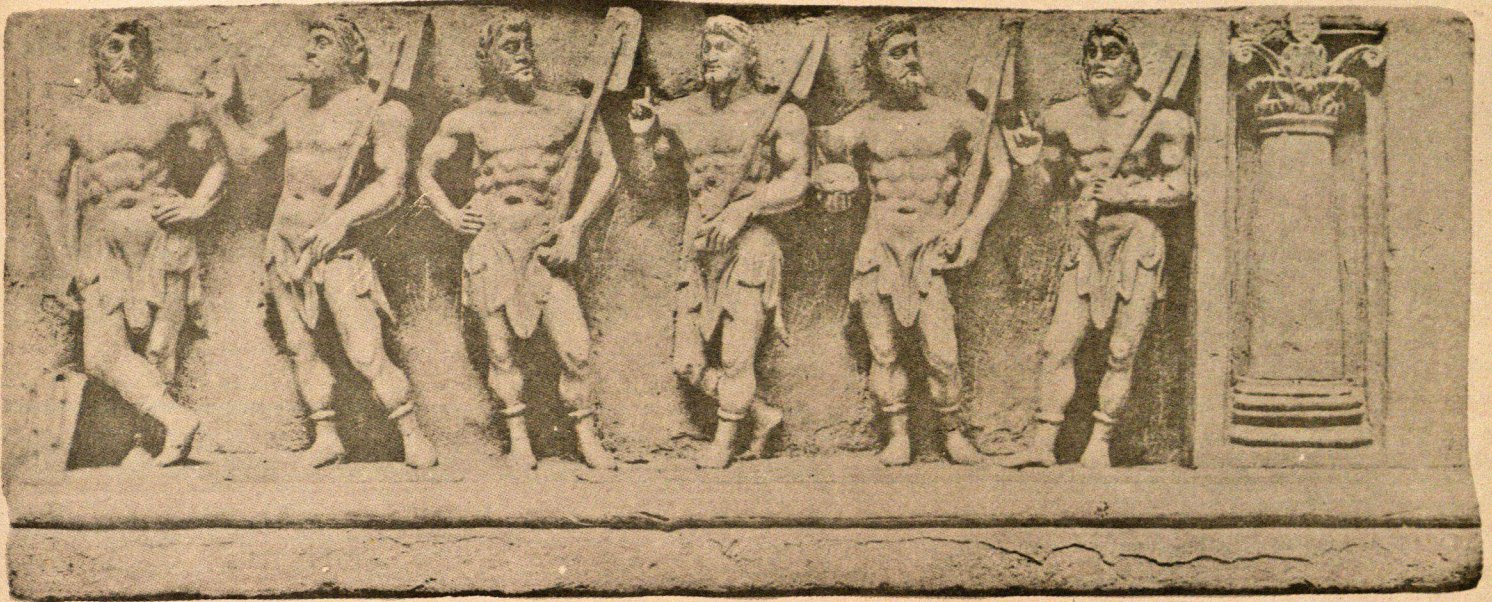


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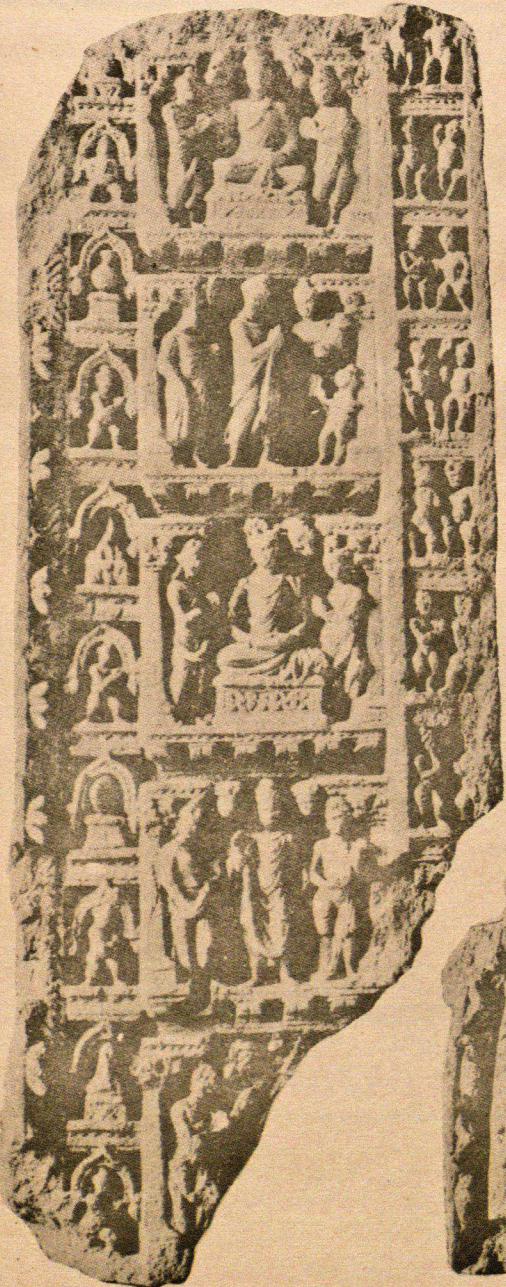


2

16—Two Bodhisattvas.
(British Museum).



1 Part of a frieze in the British Museum.



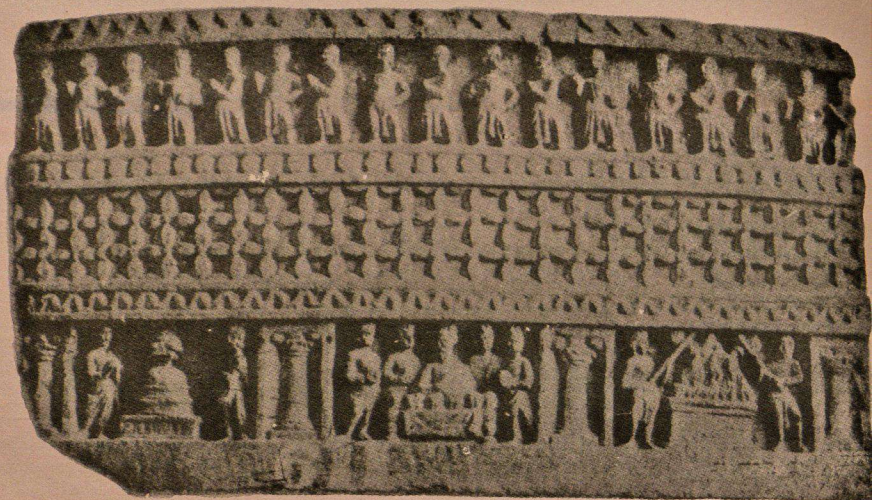
2 17—Slab from Sikri.



3 Sculptures from Sikri.



1 Pedestal (*Lahor Museum*)



2 Dado (*Lahor Museum*)



5 From *Miyan Khân*.



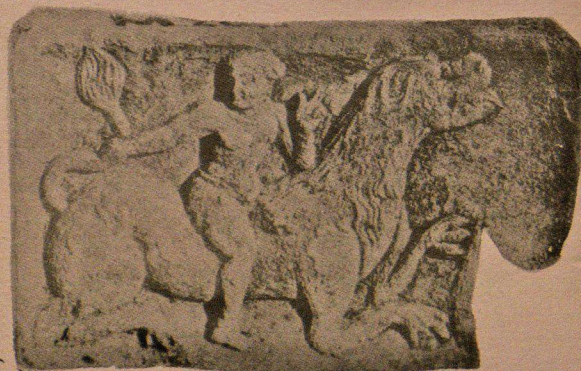
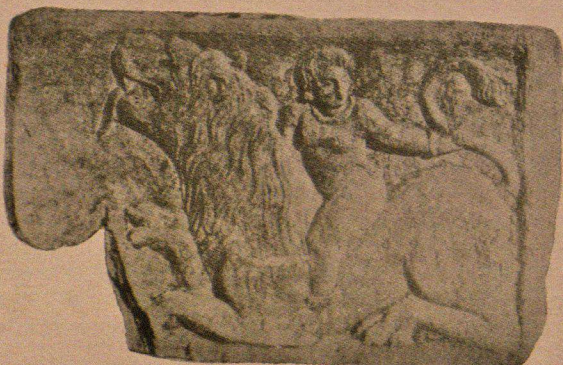
3 Part of a Chhatra.



4 Frieze.



6 From *Miyan Khân*.



7



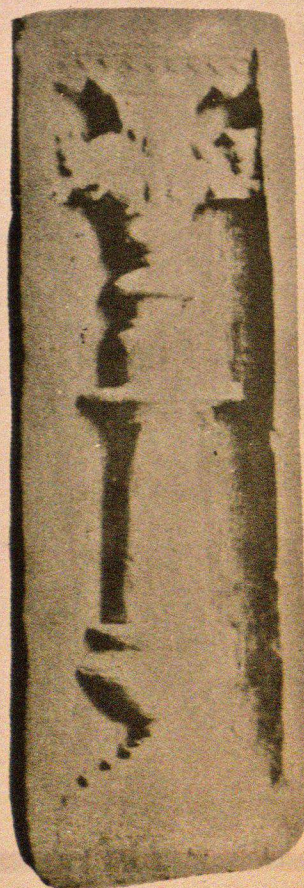
1. Relief in Lahor Museum.



3. Garuda and Nagini.



2. Relief in the British Museum.



4. Pillar.

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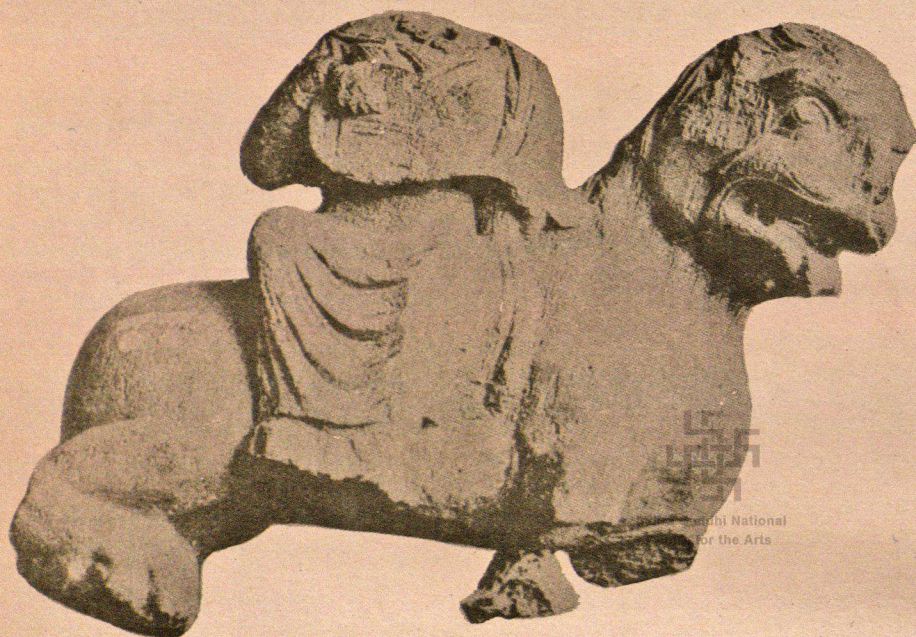
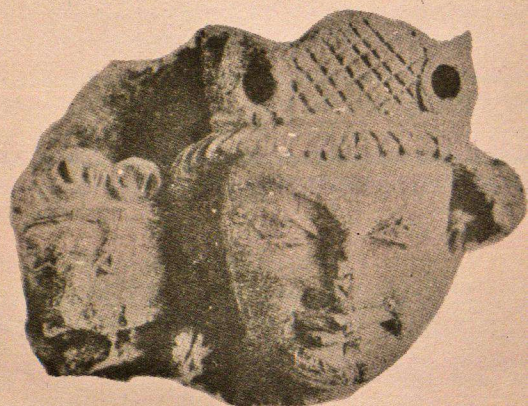
20—1, 2, 3. Sculptures from Sanghâo ; 4, 5, from Nathu.



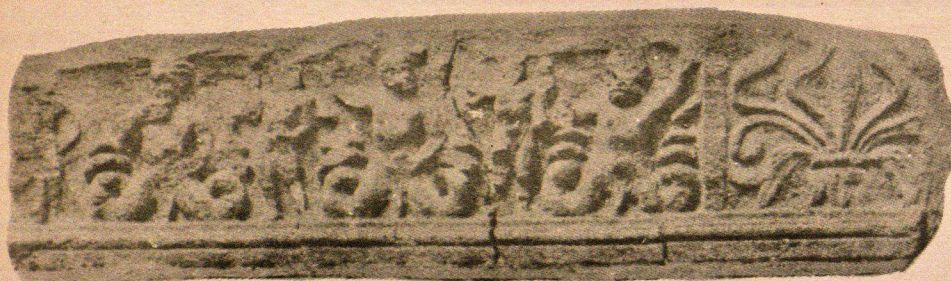
21—Sculptures from Sanghāo in Yūsufzāi.

1. (*Lahor Museum*).

2. From Nathu Lower Monastery.

3. Sarasvatî (?) (*Lahor Museum*)

5. Terra-cotta from Peshâwar.

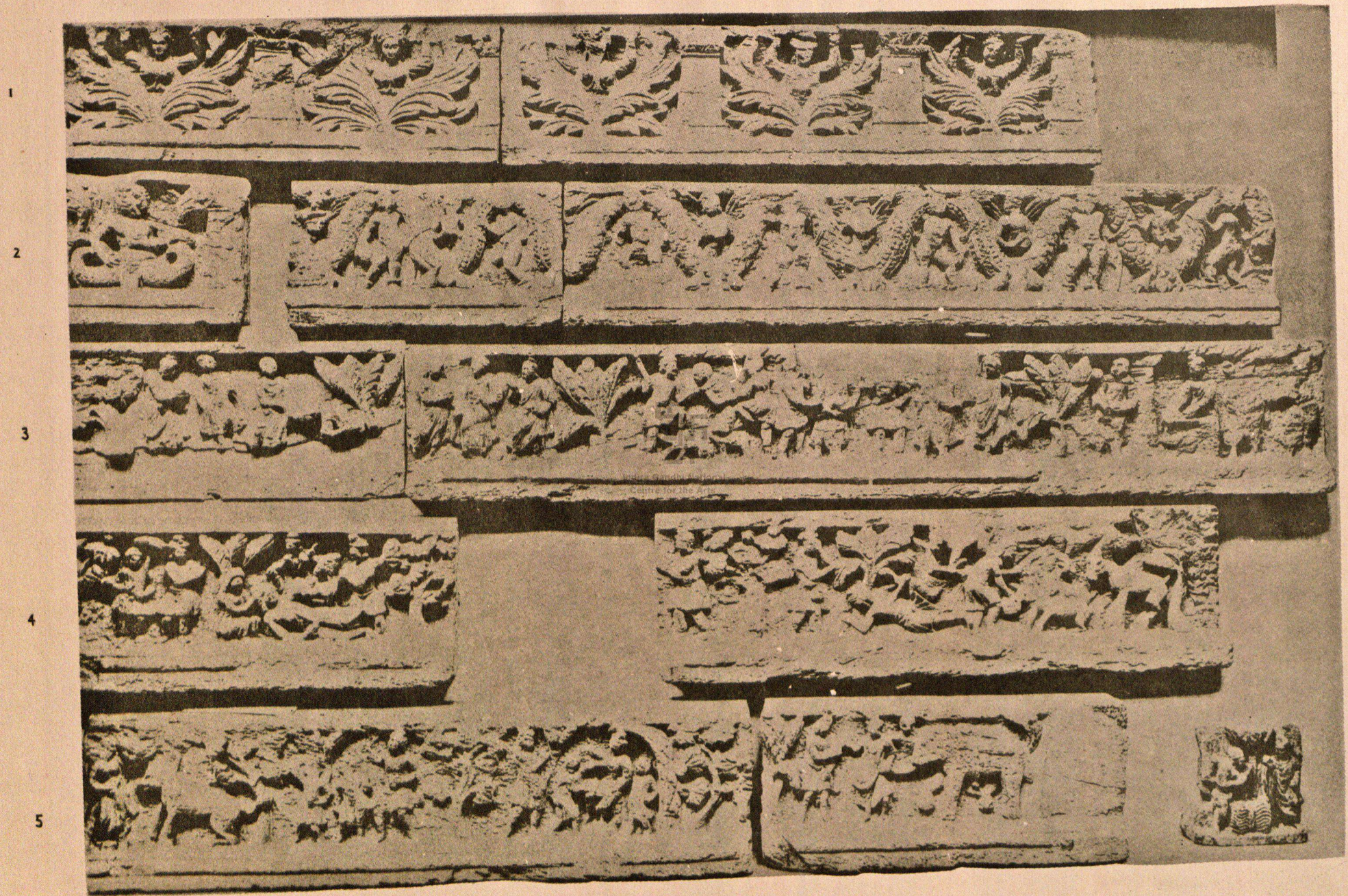
4. Part of a Frieze or Step. (*Lahor Museum*)

7.

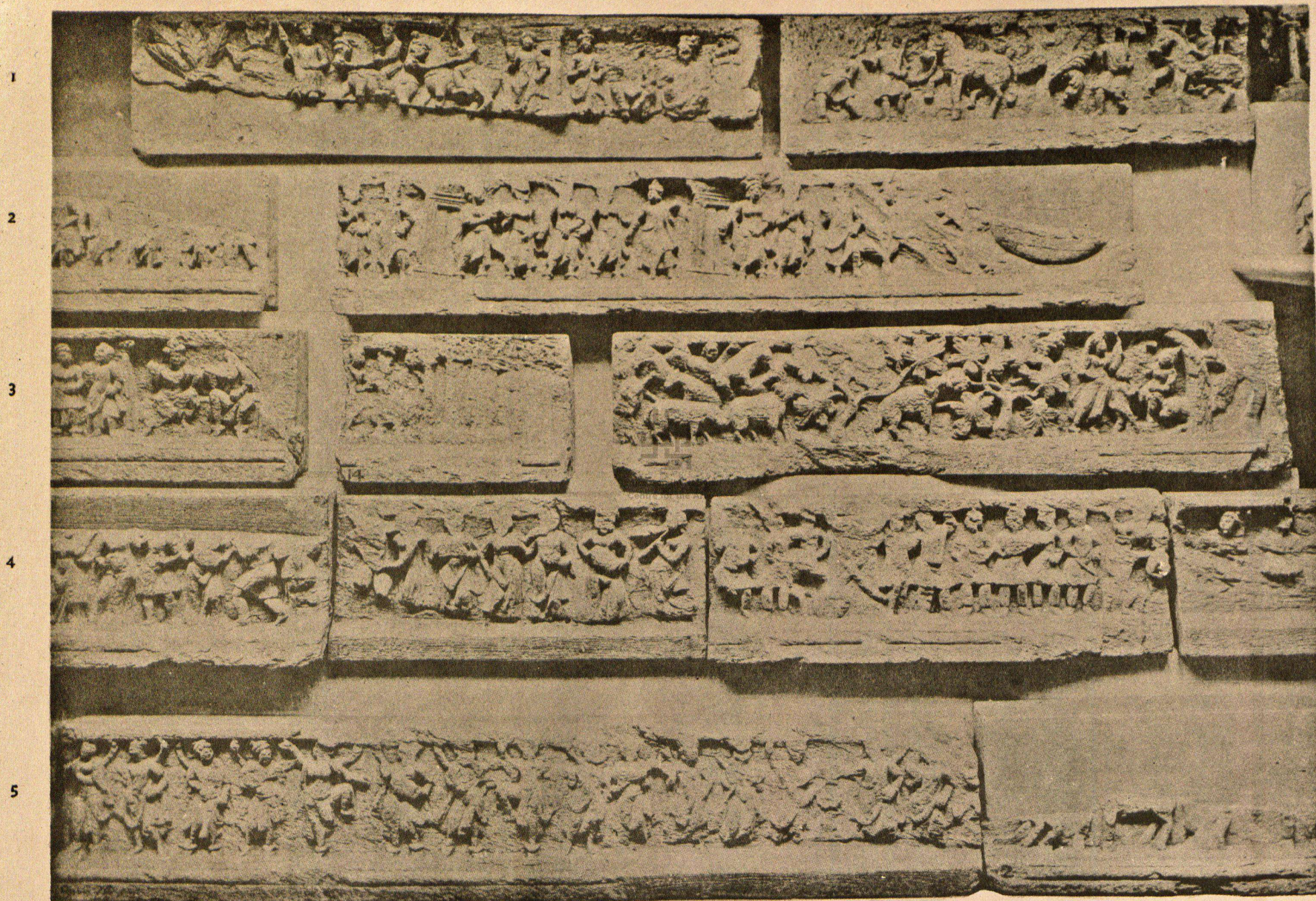
Pl. 22.— (*Lahor Museum*).

6.

(*Lahor Museum*)



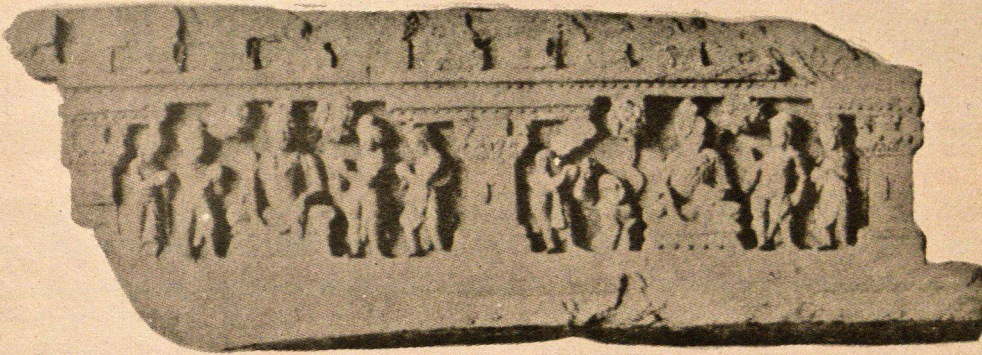
Pl. 23.—Steps from the Stûpa at Jamâlgarhî.



Pl. 24.—Steps from the Stûpa at Jamâlgarhî.



1. Fragment. (*Lahor Museum*)



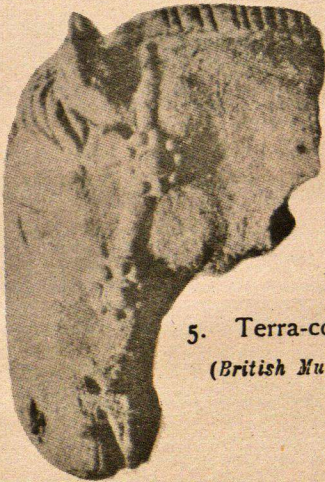
2. Fragment. (*Lahor Museum*).



3



4. Terra-cotta head.
(*From Peshawar*).



5. Terra-cotta.
(*British Museum*).



6.



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26—Garudas from Jamālgarhi.
(British Museum).



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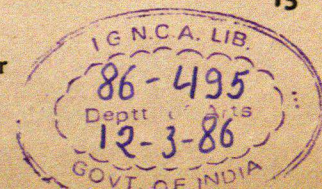


14



15

27—Fifteen terra-cotta heads, chiefly from Peshawar



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